

**With the compliments  
of the Author.**



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TO •  
MY WIFE SHIRINBAI,  
MY SONS, RUSTOMJI, JAMSHEDJI, JEHANGIR, KAIKHOSRU  
AND ARDESHIR  
AND  
MY DAUGHTERS, DINBAI, AWABAI, GULBAI, MEHERBAI.  
TEHMINA AND BACHOOBAI,

*In affectionate and grateful recognition of all that they have done to give me  
many happy hours of family life and quiet hours of inspiring study.*





## PREFACE.

"The Author is a learned Parsee, well qualified to speak concerning the antiquarian aspects of his religion, and likewise practised in gleaning information in regard to the anthropology of India.

. . . . . The work is throughout sound in quality, being composed critically and in the light of wide reading and careful observation. As such it can be recommended to every scholarly student of India, while anthropologists in general will note this welcome sign of the activity of their brethren of the Anthropological Society of Bombay."—*The Athenæum* of 13th July 1912, pp. 43-44.

"Such associations as the Anthropological Society of Bombay justify their existence and perform a *public service* when their members add to the stock of common knowledge by such papers as are to be found collected in this volume. They supply a deficiency which undoubtedly exists. . . . Mr. Modi, an educated Parsee gentleman, and a prolific writer, has recorded in his essays much that would not otherwise be published of his countrymen. . . . There is much to be learnt of Indian life from these papers, which Mr. Modi should continue to write and publish."—*The Academy* of 14th September 1912, pp. 335-36.

"This is a collection of thirty papers on anthropological subjects, read at various times during the past twenty-five years before the Anthropological Society of Bombay. . . . His many publications afford proof of his deep interest in such anthropological subjects as are here treated. . . . He gives evidence of wide reading on the last named subject, while on the former he writes from personal observation and after more or less scientific inquiry. . . . It is worthy of note that the writer, in addition to his knowledge of Persian literature, is able to quote freely from Herodotus and other Greek writers, drawing comparisons between the customs there recorded and those of the present day."—*The Calcutta Review* of January 1913, pp. 97-98.

The above and similar other words, uttered, while reviewing the first volume of my Anthropological Papers, by writers who can speak with some authority, have encouraged me to publish this second volume of some other papers on Anthropological subjects, read before the Anthropological Society of Bombay since the year 1911, when the first volume was published. Of the 56 papers read by me before the Society, 30 have been published in the first volume; two, being of a more general interest, have been published separately; 20 more are published in this volume; and four remain to be published.

I repeat here, what I have stated in my first volume, and say that "I beg to express my heartfelt thanks to all the members of the Society for the sympathy, courtesy and co-operation they have so kindly extended to me in my work as its Honorary Secretary for nearly 17 years. . . . Not only have I enjoyed pleasure at its meetings, but have enjoyed it outside. With, what I may call, the anthropological training which I have received at its meetings, the sphere of my studies and of my sympathies has been enlarged. I enjoy my morning walks, whenever I happen to go out of Bombay on holidays or otherwise, better than before. The sight of peculiar customs, manners and things draws me, and the spirit of inquisitiveness imbibed in the Society, makes me enjoy a talk with, and the company of, people of all classes. Even in Bombay, familiar sights of the observation of familiar customs and manners do not bore me, but set my mind thinking."

My learned friend Mr. Bomanji Nusserwanji Dhabhar, M.A., has kindly prepared for me the exhaustive Index of this second volume, as he did for the first one. I beg to tender my heartfelt thanks to him for this work.

JIVANJI JAMSHEDJI MODI.

COLABA,

*Bombay, 9th May 1918.*

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## GUJARATI.

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## WORKS EDITED BY THE SAME AUTHOR.

K. R. CAMA MEMORIAL VOLUME.

THE PAHLAVI MÂDIGÂN-I-HAZÂR DÂDISTÂN.

K. R. CAMA MASONIC JUBILEE VOLUME.

SPIEGEL MEMORIAL VOLUME.

SIR J. J. MADRESSA JUBILEE VOLUME.

# ANTHROPOLOGICAL PAPERS.

## II.

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### THE VADÂRIS OF THE VILLAGES ROUND THE DEOLALI CAMP IN THE NASIK DISTRICT.

PRESIDENT—LT. COL. K. R. KIRTIKAR, I. M. S. (RETD).

*(Read on 30th August 1911.)*

As desired by the Government of Bombay<sup>1</sup>, our Society had circulated, among district officers and others, ~~who~~ were thought to be likely to take an intelligent interest in the subject, the ethnographical questions framed by Mr. (now Sir) Denzil C. J. Ibbertson, Mr. John C. Nesfield and Mr. (now Sir) H. N. Risley (general series forming Part II. to Mr. Risley's glossary). In response to our circulatory letter, some of the district officers had kindly sent us communications on some of the castes in their district. Some of these communications were read before our Society and published in the Journal.<sup>2</sup> Mr. S. M. Edwardes, our ex-President, had, as the City Census Officer for the census of 1901, asked, at the instance, if I do not mistake, of Mr. Enthoven, the then Provincial Census Commissioner and our present President, for all the above communications and they were all sent to him.

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<sup>1</sup> The correspondence on this subject began with a Government letter dated 11th December 1891, and ended with their letter dated 31st August 1894.

<sup>2</sup> Vol. III No. 8, p. 471., Vol. IV., Nos. 7 and 8, Vol. V, Nos. 1 and 2.



I had the pleasure of placing before the Society, on two former occasions, two papers based on the lines of the above ethnographical questions. They were the following :—

1. "The Dhankars and Dhavars of Mahableshwar," read on the 28th of November 1894 and published in the Journal, Vol., III, No. 8, of the Society.

2. "The Thakurs of Matheran," read on 30th January 1901 and published in the Journal, Vol. V, No. 8.

My papers on "The Todas of the Nilgiris," read on 24th February 1904, and published in the Journal Vol. VII, No.1, and on "The Kolis of Bassein," read on 25th July 1906, and published in the Journal, Vol. VII, No. 8, were not the results of long inquiries, based on the above ethnographical questions, but were rather collections of notes collected during short flying visits to Ootacamund and Bassein. My paper this evening is the result of a regular inquiry.

My proposed visit to Persia, last April, having fallen through, owing to my sudden illness at Kurrachee, I had to return to Bombay under some disappointment. I then spent a part of my leave at Matheran and Deolali to recover my health. At the latter place, I took pleasure in my morning walks to the adjoining villages. During my visits to these villages, the Vadâri tribe, of which only a few persons live there, drew my special attention. I propose giving a few particulars of this tribe in this paper.

What drew my attention to this tribe was this: In the outskirts of most of these villages, I found a number of pigs, just as we see in the villages of the Salsette district near Bombay, which are principally inhabited by the Firanghees or the native Christians, who eat pork. The villages in the Nasik District of which Deolali forms a part, are mostly inhabited by Hindus who do not eat pork. The Mahomedans also, who form a part of the population of the district, do not eat pork. So, the presence of these animals in this village struck me, and led to inquiries, which pointed to the presence, here and there, in the district, of the Vadaris who are the owners of the pigs.

I have collected my information during my visits to the following villages round about the Camp of Deolali :—

- 1 દેવલાલી ગામ, The village of Deolali about two miles from the camp, on the road leading to Nasik.
- 2 ઇદ Id, a village near Deolali village and standing on this side of the river which separates these two villages.
- 3 ભગુર Bhagur, a village situated about a mile from the camp, on this side of the Darna River.
- 4 શેગવા Shegwa, about a mile from the Deolali camp and situated near Dhondi-âbâd, founded by Mr. Sohrabji Kharshedji Dhondi of Bombay.
- 5 વદ્નેર Vadner, on the Vâldevi (વાલદેવી) river, about two miles from the camp.
- 6 સાંસારી Saunsari, about a mile from the camp, on the other side of the Railway line, crossed at the first crossing after the Deolali station near Dr. Bapuji P. Narielwala's Convalescent Home.
- 7 બેલ્લતગામ Bellat-gaum, at the distance of about two miles and a half from the camp and on the other side of the Railway, crossed at the second crossing opposite Mr. Batliwala's bungalow on the Nasik Road.
- 8 ચેરી Cherry, on the bank of the Dârnâ, about three miles from the camp, on the other side of the Railway line, crossed at the third crossing from the Railway station. A *pucca* metalled road from the Nasik Road station-crossing, also leads to the village, near which the river is crossed by a ferry boat, driven by the current of the river when flooded and controlled by a bridged rope.
- 9 નાના Nânâ, about two miles from the camp, on the other bank of the river Dârnâ, to be crossed at about a mile from the pumping station which pumps water from the river for the use of the camp.

- 10 शेवगा Shevgâ, about three miles from the camp, on the opposite side of the Dârnâ River. It can be approached from Nânâ.
- 11 लावरी Lâvri, about three miles from the camp, on the opposite bank of the Dârnâ River near the village of Bhagur. A ferry boat runs between the two banks near Bhagur when the river is flooded.
- 12 नादगांवा Nad-gaum, about 9 miles from the camp, near the Dârnâ river dam, lately built in connection with the Godavery canal scheme. A walk of about two miles and a half, on a pretty good road, from Asvali, the station next to Deolali on the Bombay side, leads one to this village and to the great dam, which is worth seeing.<sup>1</sup> Near this village, there was, during the time of my visit, a special camp of the Vadâris, who had collected for the work over the dam.

As required by the framers of the above-said set of questions, I note here, the sources, *i.e.*, the names of the parties, from whom I principally collected my information.

1. मलारी Malâri, son of बापु Bapu, son of दासपा Dâsâpâ, aged about 50, who lives at Bhagur with his family and relations, in a set of three huts just near the entrance to the village from the Deolali camp, and on this side of the railway crossing. He is the Vadâri of Bhagur, Shogwâ, Lâvri and Dhondwâdâ. At present, he has his pigs only at the first two villages, and not in the last two, because, as he says, these villages are small and the people complain of the damage done to their crops by the pigs.

2. Bhimâji, son of Râvjee, son of Ittoobâ, aged 40, living in the Vadâri camp at the Dârnâ dam near Nâdgâum.

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<sup>1</sup> Bullock carts can be had from the village by previous arrangement through the station-master of Asvali. I note here, my obligation to Rao Saheb Narayan Vishnu Barve, Sub-Engineer in charge of the Dârnâ dam, for the courtesy kindly displayed in showing me the dam. This visit to the dam enabled me to see the Vadâri camp there.

3. Rakhmi, the wife of Shetiba, the head man of the above camp of Vadâris. Shetiba was absent from the camp.

4. Parbuttee, the wife of Shimâ (or Chuma as the people of the village of Saunsâri called him), who was absent from his house at Shevgâ. Shimâ is the Vadâri of Nânâ, Shevgâ, Bellatgaum, Saunsâri and Shindi.

Before I give my account of the tribe in the order of the ethnographical questions referred to above, I will note here, the relationship, if I may so use the word, that exists between the Vadâri of a particular village and the village itself. The Vadâri is the owner of a number of pigs, which he distributes in more than one adjoining village, of which he is said to be the special Vadâri. The pigs feed on the rubbish, or, as the villagers term it, the *melâ* (filth), thrown on the outskirts of the villages and thus do a good deal of the scavenger's work. Thus, both parties are benefited. The villagers are benefited from a health point of view, and the Vadaris are saved the expense of feeding the pigs. They breed and eat the pigs and even sell them. But the villagers say, that the benefit is rather more on the other side, i.e., to the Vadâris, because, the pigs, not only feed on the filth of the village, but, at times make inroads upon their crops in the fields round about, and, at times, even upon some eatables, in their houses. So, they claim some small service from the Vadâri, and it is this: the Vadâri is bound to look to the state of the roads—if that word can be properly used in the case of the pathways of the villages—of the streets of the village, and of the roads leading from village to village. Again, he is also bound to do the outside *mâti* work of the village temple, which is generally the Maroti temple, i.e., when any earthen patch work to the outside walls of the temples is to be done, he has to do it. He has to do both these works, free of cost. Thus when his pigs do the Health Department's work, he personally does the Public Works Department's work. The Vadâri does other private work also, especially the *mâti* or earth-work of individual villagers, but in that

case, he is paid either in kind or in money. All the above work not being heavy, one Vadâri is in charge of more than a village. He is spoken of as being a Vadâri of such and such villages. The particular Vadâri of the village only can do the above work. He only has that privilege and no other Vadâri can encroach upon that privilege. When the Vadâri of a village dies, his heir succeeds him. For example, in the village of Vadner on the bank of the Valdevi river, the Vadâri in charge being dead, his wife Rakhmi has her pigs there and acts as the Vadâri of the village. The above work is not their only work. After attending to the above work, which requires their services occasionally they are at liberty to do other work, which is generally that of ordinary labourers.

In the case where a Vadâri has no pigs grazing or feeding in a particular village, the villagers pay him in kind for his labour in connection with the public work of the village, *viz.* the reparation of the roads and of the temple walls.

I now proceed to give an account of this tribe, following the order of the ethnographical questions, above referred to.

#### 1. The name of the caste is વાદારી Vadâri.<sup>1</sup>

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<sup>1</sup> While collecting my notes at Deolali, I had inquired from Deolali from my assistant, Mr. F. M. Pavri, if our Society had received any paper on the Vadâris in this series of monographs published by the Department of the Ethnographical Survey of Bombay, conducted under the superintendence of our President, Mr. Enthoven, and was answered in the negative. I then worked up my paper from my notes. On my return to Bombay, I inquired of our President, if he knew of any monograph on the caste. After some inquiries, he wrote to me, that there was no monograph on the Vadâris, but kindly sent me a monograph on a tribe called "Od, Vadda, or Baldar," perhaps suspecting, that the Vadâris may be the same as Od, Vadda or Baldar. On looking into the paper, I found that the tribe was the same. I had thought of reading my paper at the last meeting, but on receiving the above monograph, only a few days before the day of the meeting, I postponed the reading until I went into the monograph. I have done so subsequently, and have found, that, though the monograph and my paper are both on the subject of the same tribe, the particulars collected are, in several respects, different. I thought my paper may be taken as a supplement to the monograph and

## 2. The sub-divisions of the caste are—

(a) माती वदारी *Mâti-Vadâri*, i. e., the Vadâris who generally do the *mâti* or earth-work.

(b) गारी वदारी *Gari Vadâri*, i.e., the Vadâris who do the work of carrying loads in *gârris* or carts.

(c) पाथरा वदारी *Pâthrat Vadâri*, i.e., the Vadâris who do the *pathar* or stone work, such as that of breaking stones, or of ordinary masons. The Vadâris of this third sub-division are also called चक्की वदारी *Chakki Vadâris*, i.e., mill-stone Vadâris, because they generally prepare the grinding stones (*chakkis*) used in Indian houses. The Nasik Gazetteer (Vol. XVI, p. 64), which contains a few lines about the Vadâris, gives the name of this third sub-division as *Jât*. I did not hear this name in my inquiries, and so, am not in a position to give the meaning of the term.

There is free intermarriage between all these sub-divisions. Again, members of each sub-division marry among themselves also, e.g., a *Mâti-Vadâri* can marry a woman of his own sub-division.

5. There is no prohibition of intermarriage among the sub-divisions, based upon social status, geographical or local position, and differences of religious beliefs or practices or differences or changes of occupation.

6. The Vadâris, in the camp at the Dârnâ dam have gone there from the district of Poona, and mostly from the villages of Siswad and Pimpri in that district. As told by Malâri, the Vadâri of Bhagur, their tradition is, that they all belonged to the Carnatic. This is borne out by the fact, that, though they all speak the Marathi language out of home with others, they speak at home the Telugu language which is the language,

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may give materials to a future Superintendent of the survey, for a fuller monograph. I consulted our learned President at the last meeting, whether, under the circumstances, I could read the paper and he kindly advised me to do so. Hence this paper, which I beg to submit before the Society, as said above, as a supplement to the monograph.

generally spoken in the Carnatic. They have no knowledge of the approximate time of their emigration, as marked by the reign of any particular king. They do not even know the name of our present Emperor.

7. The habit of the caste is wandering. They point to the Poona district as their head-quarters. Their migrations are not periodical but are irregular. They move about in large numbers wherever some earth-work or stone-work requires their services. For example, the people of the Vadâri camp at the Dârnâ dam had mostly come from the Poona district, where they all would return on the completion of the dam work, if not required elsewhere. The Nasik Gazetteer (Vol. XVI, p. 64), which speaks of them in a few lines, says that they are believed to have come from Pandharpur, Sholapur, Satara and Jamkhandi. I did not hear the names of these districts in the villages round Deolali.

The habit of the particular Vadâris, attached, as said above, to particular villages, can be said to be half-settled and half-migratory—half-settled, in so far, that they cannot go far away from the villages which are in their charge as Vadâri; and half migratory, in so far, that they have to go from village to village, to look occasionally after their pigs and to attend to the reparation of the public roads and temples of the villages.

The shape of their dwellings is like that of the *râotis* or small tents, used in camps as cook-rooms, or as servants' quarters. Some of them are not as large as *râotis*. The materials, of these dwellings consist of a kind of reed and grass, of which some mattings for floors of rooms are made. These dwellings or huts are easily removeable. The sides or walls consist of a tied frame-work. So, when the hut has to be removed, one has to remove the frame-work sides or walls. Each family has one or more huts of that kind. Some of the farmers of the Nasik District also have their temporary huts of that shape, but they are made up of slips of thin bamboos interwoven with hay. A comfortable removable hut of that kind can be purchased ready-made for about Rs 6 to 8.

The Vadâris generally have dogs, some of them very ferocious to guard their huts. They have also donkeys to carry loads of earth and stone.

Some Vadâris, for example the Vadâri of Bhagur, have their dwellings of a more *pucca* kind in a particular village, as their head-quarters.

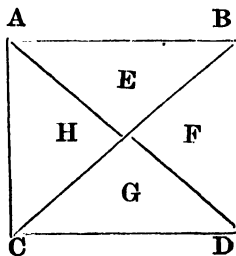
8. They do not admit outsiders into their caste.

9. Infant marriages are permitted. The fathers of girls are paid, at times, sums, up to Rs. 100. If the husband is poor, he does not pay at once, but marries on certain conditions. He lives with his wife at his father-in-law's and works for him. He pays to him, whatever he earns until he pays off the whole of the stipulated sum. On paying off that sum, he is at liberty to go with his wife and children to his parents' house or to put up in a separate house. Sexual license before marriage is not tolerated.

10. Polygamy is permitted but not polyandry. Shimâ, the Vadâri of Shevga, Nânâ, Bellat-gaum, etc., has two wives. He has provided a separate hut for both and has children by both wives.

11. The marriage ceremony is performed by a headman of the caste, whom they call *mukhtâr* முக்தர். At times, the Hindu Brahmin sees the *murat* or the auspicious occasion for the marriage.

They form a square with grains of rice (vide adjoining figure). Two cross lines are drawn in the square also with grains of rice. At the four corners, A B, C and D of the square are placed four *lotâs* or pots, which contain betel-leaves, betel-nuts, turmeric, etc. The number of betel-leaves in each pot is 5. In three of the sections, E, F and H of the square, formed by the cross lines of grain, two small heaps of grain are placed. In the 4th section, G, three heaps of grain are formed. The marrying couple





sit in the middle of the square ; then, the headman or *mukhtâr*, utters the name of Bhagvân, i.e., God, and of four elders of the caste, and asks for their kalyân ཕལྱུ་འ རྒྱུ་འ i.e. blessings over the couple. Those present at the ceremony sprinkle rice over the couple, asking the blessings of Prabhu (God). Then, the couple turn five times round a small statuette of their god. Sometimes the marrying couple turns several times round the Hindu temple of Mâroti in the village. At times, the marriage ceremony is simpler than the above. According to the statement of Pârbatti, the wife of the above-named Vadâri, at times, the marriage ceremony is simply this : They bury in the ground, the thick piece of wood with which they pound rice, and then the husband, holding a hand of his wife goes round it 5 times. That finishes the ceremony.

12. Widow marriage, called རྟེན་ཁུར་ (Mohtur) or རྟེན་ཁུར་ Nekâh, is permitted, but not with a brother of a deceased husband. It requires no ceremony other than the application of *peethee* (red pigment) to the marrying couple.

13. Divorce is permitted for adultery or for such other reasons. There is no particular form for it. Divorced wives may remarry.

14. The property of a deceased person is divided by the Panch of the caste, equally among the sons, but not among the daughters.

15. They generally worship their own tribal or caste gods. The Vadâris of the camp at the Dârnâ dam belonged to two sub-divisions. The *Mâti* Vadâri and the *Gâri* Vadâri. They had two tribal gods, ( རྟེན་ཁུར་ ) Yen kubâ and རྟེན་ཁུར་ Narsubâ. They had these gods in their own huts. I saw the following paraphernalia of their god Narsubâ in a hut of one of the Vadâris there.

1. A metallic pot ( རྟེན་ཁུར་ ),
2. A thin metallic rod ( རྟེན་ཁུར་ ) with a canopy ( རྟེན་ཁུར་ ) over it.

The canopy was known as ( རྟེན་ཁུར་ ) Âb-dagri.

3. A metallic chain in the above pot. The chain had a crown-like coin. This coin represented their god Narsubâ.

16. Besides their own gods, they worship the village god of the Mahrâthi people, among whom they live. They pay homage to Mâroti and Khandobâ, especially to the former, because all the villages round Deolali have their Mâroti temples, and it is a part of the duty of the Vadâris of these villages to look to the reparation of the village temple wall. Tuesdays and Fridays are sacred for their worship of Khandobâ, and Saturdays and Sundays, for that of their own Marâi or Mahaluxmee. Women are permitted to worship after a bath.

The Vadâri of Bhagur had his tribal gods in an inner dark room of his hut. He had a small vertical box there, which contained a small statuette of what he called Mahaluxmee, the other name of which was ( मरै ) Marâi. There was a similar box standing by its side, containing a similar statuette. The first box was his own. The second was that of his father. A Vadâri, if he can afford to keep and attend to such tribal gods at home, does so. A son, on separating from his father and putting up a new house, does so. Malâri, the Vadâri of Bhagur, of whom I speak, had set up in his own house a cage-like box for the worship of his god Marâi or Mahaluxmee. When his father died, he thought it a point of honour to bring up his father's box of the Marâi or Mahaluxmee idol also to his own house. So, now, he attends to both the gods and makes the necessary worship ( मरै मरै ) of both. A flag is hoisted outside his house in honour of his god.

17. They do not employ Brahmins for religious or ceremonial purposes, except this, that, at times, they consult them to know the days that are auspicious for marriages and to know whether the couple has râç ( रैच ) i.e., good luck to live happily.

18. They bury their dead with their heads pointing to the north and feet to the south.

19. They have no Shrâdh ceremony in honour of the dead ; but they perform some *punjâ pâtri* ceremony on the day of the death, and on the 13th day, and then do, what they call, રોતી ધાણાં (lit. to give bread) i.e., feed the caste-men. That finishes the ceremony for the dead. They believe that for 13 days, the soul of the deceased moves about within the precincts of this world in the form of a bird, like the crow or the cock, or of an animal. Then it passes away to the next world.

20. They are not named after any animal, or plant. They are named Vadâri, perhaps from their migratory habit of moving about. If so, the word Vadâri comes from the Sanskrit root, *vah* (vad), to go, to move about, to wander). The subdivisions are named, as said above, from the various kinds of their work.

21. They do not know anything of the original occupation of their forefathers. They do all petty works as labourers. They are not agriculturists themselves, at least, in the district round about Deolali.

22. They hold no lands and are day-labourers. They are paid in money on excavation, reclamation, or building works but, in their works as village Vadâris, they are generally paid in kind, i.e., in corn every year.

23. Some of them catch rats and eat them.

24. A part of the occupation of the village Vadâris, who are generally the *mâti* Vadâris is to breed pigs. As the eating of pigs is generally disliked, some of them, in order to show, that they are above the average and of a higher order, say, that they do not eat pork or pig flesh. For example, the Vadâris at the Dârnâ dam said, that they were all *gâri*-Vadâris and as such, as a body, did not breed or eat pigs. They further said, that they would not eat or intermarry with the *mâti*-Vadâris, who, as a rule, ate pork. But this seems to be a recent step, or a commencement in the direction of that step, to raise themselves in estimation among the people round about them. The *mâti*-Vadâris of Bhagur and other villages near Deolali

said that the above *gâri-Vadâris* said a falsehood, if they gave the above version of their food, etc.

25. They do not habitually prostitute their married or unmarried women.

26. They eat all articles of food, except beef, or as they called it, the flesh of mother-cow and the flesh of monkeys. The special article of food, the abstaining from which they thought would raise them, was, as said above, the pork, which the *gâri-Vadâris* now seem to leave off eating.

27. They will not eat the *pakki* (cooked food) from the hands of the *Mâhârs* and *Dheds*, but would eat that from the hands of the *Mahrathis* and other high-caste Hindus. They do not eat that from Mahomedans. They would have a non-smoked *bidi* from others, but not one that is partly smoked. The same is the case with wine, which they would not drink from a cup from which one of another caste has drunk partly. Such wine they speak of as being ( *జుఠా* ) *jutha* i.e., false or tainted.

The following are a few lines of their cradle song I heard at Shevgâ.

దయమా కుయమా

కుయమా దయమా

నానా రామా దాదామా

పదాయి పదాయి

My baby !

Come here, go there.

Go there, come here.

My boy ! Why do you not sleep ?

Go to sleep, go to sleep.

The following is the purport of a cradle song in their Telugu language, which I heard at the *Vadâri* camp, at the *Dârna* dam :

My child ! Your father has gone to work. He will return soon ; so, kindly go to sleep early. I have much work-to do.

Your father, on return, will beat me, if I will not do that work. Therefore, my child, go to sleep, go to sleep. ( वदवद वदवद )<sup>1</sup>

## MR. OTTO ROTHFELD'S REMARKS ON THE PAPER.

Mr. Otto Rothfeld, I.C.S., who presided at the meeting said the Society was obliged to the Hon. Secretary for a very exact and scientific paper. With all deference, however, he ventured, to doubt the possibility of a Sanskrit derivation of the name Vadâri or Vadda. He had listened, with great interest (as they all had), to the analysis of the place of the pig as an economic factor in a Deccan village. Previously, he had considered the pig as a factor of economic importance in Ireland only. Mr. Modi had, however, stopped at the economic pig and had not gone on to discuss the succulent rodent. Now, Mr. Rothfeld's own connection with Vaddas depended upon rats. In 1902-03, there had been the famous rat-famine in Gujarat. Mr. Cadell, then Collector of the Panch Mahals, imported two Vadda families to show the villagers, how to kill the rats that were destroying their crops. The operations of the Vaddas were most interesting. Observation showed that they were able, with almost exact accuracy, to tell, on inspecting a hole, how many rats there were within it, or when the hole had been vacated. At the most, they made a mistake of a baby rat or two. Then they knelt beside the hole and by rubbing the nail of their thumb and second finger together made a slight noise which appeared to attract the rats. As they made the sound, the rats, marched out quietly in single file, and each one, as it left the hole, was nipped by the Vadda's left fingers and tossed aside with a broken neck. The closing scene was a dainty rat-stew. Mr. Rothfeld

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<sup>1</sup> After the Paper was read, while going over the old Volumes of the Journal, to prepare "A Short History of the Society," for the Silver Jubilee Volume, my attention has been drawn to Etnographical Notes on the same tribe, from the Collector of Sholapur, read before the Society, at its meeting of 25th April 1900, and published in the Journal of the Society, Vol. V, No. 6, pp. 376-379.

only regretted that, at this stage, the spirit of scientific experiment had abandoned him and he had not partaken of rat-stew. Mr. Rothfeld was of opinion that there was no connection of race between the Odhs of Gujarat and the Vaddas of the South, and considered that this was proved by the prohibition of widows marrying their husband's brother among the Southern Vaddas, while in Gujarat the *Levirate* was the rule. He imagined that the Vaddas were an aboriginal Dravidian caste of the South, like most of the Shudra castes in Madras. He suggested, that the origin of the cast-system in India, as it is now known, may most probably be traced to that Dravidian race ; as caste is found also in Polynesia, where the inhabitants are closely connected by race. And he was of opinion that the origin of most castes may more reasonably be traced to the Dravidian race than to Manu's famous abstraction from reality of the four castes.

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# A FEW STORIES OF WITCHCRAFT, MAGIC, &c., TOLD BY NICCOLAO MANUCCI IN HIS "STORIA DO MOGOR" OR MOGUL INDIA (1653-1708).

*President*—LT.-COL. K. R. KIRTIKAR, I.M.S. (RETD.)

*(Read on 28th February, 1912.)*

The author of "The Folk-tales of Hindustan" <sup>1</sup> very properly says that : " We in India have left even the collection of folk-tales to be done by foreigners for the most part, considering these stories to be unworthy of the attention of so metaphysical a race as ourselves. But, we must, if we want to survive, take our place by the side of the progressive races of the world in all departments of scientific study and research."

It is one of these foreigners, referred to above, who has suggested to me the subject of my paper. It is the Venetian adventurer, Niccolao Manucci, who had come to India at the age of fourteen. His well-known "Storia Do Mogor," i.e., "The Story of the Moguls," has been lately translated by Mr. William Irvine, under the title of "Storia Do Mogor" or Mogul India, and has been published in four volumes, as one of the publications of the " Indian Texts Series," under a scheme inaugurated by the Royal Asiatic Society, at the instance of its then Secretary Mr. T. W. Rhys Davids. The story of the discovery of the original manuscript of Manucci is an interesting romance.

Manucci's "Storia Do Mogor" is very interesting from several points of view, but while reading it, I have noted a few facts from the folklore point of view.

Mr. Gomme, who defines the Science of Folklore as "the science which treats of the survivals of archaic beliefs and

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<sup>1</sup> "The Folk-tales of Hindustan" by Shaikh Chilli, Introduction, p. 2.

customs in modern ages," divides the materials of this science into four Parts.<sup>1</sup>

- I Traditional Narratives.
- II Traditional Customs.
- III Superstitions and Beliefs.
- IV Folk-speech.

He subdivides the four divisions as follows :—

I—Traditional Narratives, into

- 1 Folk-tales.
- 2 Hero-tales.
- 3 Ballads and Songs.
- 4 Place Legends.

II—Traditional Customs, into

- 1 Local Customs.
- 2 Festival Customs.
- 3 Ceremonial Customs.
- 4 Games.

III—Superstitions and Beliefs, into

- 1 Witchcraft.
- 2 Astrology.
- 3 Superstitious Practices and Fancies.

IV—Folk-speech, into

- 1 Popular Sayings.
- 2 Popular Nomenclature.
- 3 Proverbs.
- 4 Jingle Rhymes and Riddles.

My paper this day, refers to the first sub-division of the third of the above-mentioned divisions of the materials of the science of folk-lore. It does not exhaust the subject. It does not give all the stories of witchcraft referred to by Manucci, but gives

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<sup>1</sup> *Ibid.*



only a few typical stories, found here and there, in Mr. Irvine's translation of Manucci's work. Manucci's work shows, that some of the Europeans, who came to India in those times, about 200 years ago, believed in the stories of witchcraft, etc., in the same way as the natives of the country. Again, most of the stories remind us of similar beliefs, prevalent even now, in India.

I remember having heard, when a boy, many stories of the witches ( ऽऽऽऽ ). The worst sort of the witches was one, that had her belly turned on her back. She carried a *sagdi* (a kind of fire-vase) on her head. When she intended to frighten or injure anybody, what she did was this : she turned round, and let the victim see her belly torn open with all its distorted bowels. The very sight made the man fall sick and he died of a lingering illness.

(1) Manucci, was one day, sent by Rajah Jai Singh, a great officer of Aurangazeb, as an envoy to three *rajahs*, to ask them to give their word, not to take the side of Shivaji nor to allow him to pass through their territories, and to send one of their sons as a hostage or security for this promise. When in the territories of the third *rajah*, the Rajah of Chottia in the Nasik District, he came across, what he calls, cases of sorcery. He says : " Here two things happened to me that I wish to recount, so that inquiring persons may learn that these people are much given to sorcery. I had a handsome horse that Rajah Jai Singh had given me. The Rajah of Chottia (Chiutia) took a fancy to this horse, and requested me to sell it to him ; he would pay me one thousand rupees. I was not willing, but when it was time for my departure the horse had lost the use of its legs, and was unable to move. I waited for eight days without any good when the rajah sent me word that, though the horse was damaged, he would still give me one thousand rupees. In a rage, I started from the place, telling, my people that if within twenty-four hours the horse could not move, to cut his throat and bring the hide to me. Finding me so resolute, the rajah sent me one

thousand two hundred rupees, beseeching me not to order the horse's throat to be cut, but to content myself with this present, and he would keep the horse in remembrance of me. I contented myself with taking the twelve hundred rupees, knowing quite well that if I did not, I should lose both horse and rupees." (Vol. II, pp. 133-134).

This reminds one of a miracle, attributed to Zoroaster, in later Pahlavi and Persian books. The *Zarthusht-nâme*<sup>1</sup> refers to it. According to this book, a favourite horse of King Gushtâsp had lost the power of the use of his feet. It was thought to be the work of a magician. Zoroaster is said to have cured the horse of its disability.<sup>1</sup> As Dr. West very properly says, this Persian version of the *Zarathusht-nâme* is "a highly embellished paraphrase"<sup>2</sup> of an allusion to the story of a horse in the *Dinkard* (Bk. VII, chap. IV, 66) which runs thus: "His (Zoroaster's) uttering on the horse-course (*aspânvar*) of Vishtâsp a reminder of the power and triumph of Aûharmazd over himself as he invited Vishtasp to the religion of Aûharmazd."<sup>3</sup>

(2) Manucci thus describes the second story of witchcraft: "One of my servants, passing through a field of radishes, stretched out his hand to pluck one out of the ground, when his hand adhered in such a fashion to the radish that he could not take it away. It was necessary to find the owner of the field to get him liberated. This was done, and after taking something as a bribe and giving him a beating, the owner recited some words and the man was freed." (VI. II, p. 134).

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<sup>1</sup> *Vide* Eastwick's translation of the *Zarathusht-nâme*, in "The Parsi Religion," by Dr. Wilson. Appendix, pp. 504-6., *Vide* Dastur Dr. Peshotan Beharamji Sanjana's. *ՀԱՅԱՍՏԱՆԻ ՄԱՍԻ ՆՉԱՐԱՐԱՆԻ ՄԱՍԻՆԻ ՆՉԱՐԱՆ* pp. 128-134., *Vide* "Le Livre de Zoroastre de Zardust-i-Behram Ben Pajdu by Frederich Rosenburg. *Vide* "Zoroastre. Essai sur la Philosophie Religieuse de la Perse, par Joachim Menant, Première Partie, p. 45.

<sup>2</sup> S. B. E. Vol. XLVII, Introduction, pp. XXII.

<sup>3</sup> *Ibid* pp. 64-65.

We still hear stories of the above kind. Manucci then proceeds to say: "I could never sufficiently state to what an extent the Hindus and the Mahomedans in India are in the habit of practising witchcraft. I quite well know that if I were to recount that they can even make a cock crow in the belly of the man who stole and ate it, no credit would be given to me. Nevertheless, the truth is that many a time I heard the crowing in different cases, and of such instances I was told over and over again." (Vol. II, p. 134.)

This story referred to by Manucci is illustrated in a Gujarati slang saying "બચ્ચા તારા પેટમાં બોલાવશે" i.e., "Boy! He will make it speak in your belly."

(3) Manucci thus speaks of spells used by women to control their lovers: "As for the spells practised by the women to bring young men under their control, they are infinite. Of such a nature are they that any such youth becomes mad, nor is he given any respite to think of anything else. This subject I postpone to the Third Part of my History (III, 248-265). Let this serve as a warning to our Europeans who intend to travel in India, so that they may not allow their liberty to be taken from them, for afterwards they will weep over their unhappy irremediable state. It happens often to one so bound by spells that after his lady-love has died he cannot endure the approach of any other woman, remaining ever overcome by sorrow for the defunct." (Vol. II, pp. 134-135.)

We still hear of love-charms. Superstitious women visit the so-called charmers for love charms.<sup>1</sup>

(4) Manucci describes several other stories of magic in the third volume of his book. He says: "There are to be seen commonly in this country a want of the fear of God and of love to one's neighbour. I will relate here some cases which happened

<sup>1</sup> For some old Persian *nirangs*, i. e., charms or amulets, which can be classed under the head of love-charms, vide Pazend Texts by Ervad E. K. Antia, pp. 186-187.

in my sight of a diabolic nature. It is a practice very common among the Hindus and others, which does not fail also to lay hold of the Christians living in this country, who from want of true faith allow themselves to be persuaded into such-like errors.

“A woman wished to become with child, and not succeeding with drugs, had recourse to a magician. His orders were that at midnight she should go and stand below a large forest tree which in India is called *badd* (*bad*, *bar*).<sup>1</sup> It produces a small red fruit. Here she was to perform the sacrifice as to which he had instructed her. She then became pregnant, and the tree referred to became sterile, and never yielded fruit so long as it lived.” (Vol. III, p. 200.)

The so-called magical arts and charms are even now resorted to in India by women desirous of becoming mothers.

(5) Manucci gives another story of a different kind, of a woman desiring to have a child :

“In Bassahim (Bassein), a town of the Portuguese, there was a well-born woman—I will not mention her name—who wished to have a son to whom to leave her wealth. Secretly she had recourse to a magician, who by diabolic arts made it so appear that she was really pregnant, with all the signs that women have who are about to bring forth. When the time came, she was seized with pains, and several ladies came to assist, and she brought forth a tray full of sand ; thereupon the delivery was complete. She lost all the great expenses she had gone to in preparing a feast for the occasion.” (Vol. III, p. 200).

(6) The following story seems to show that even Christian friars were not free from beliefs in magical influences :

“There was another case in São Thome about the same time. A young friar had a woman-servant who cooked for

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<sup>1</sup> The *Ficus Indica*, or Indian fig-tree.

him. This woman threw such a spell over him that he could not exist without her for one moment. Anyone who went to visit the friar was an annoyance; he sent them away as soon as possible, and the few words he uttered would all be in praise of the serving-woman. This friar fell ill of diarrhoea, and was already almost at the point of death. In place of fixing his mind on God to secure salvation for his soul, his whole concern was for the servant. At this time there arrived some friars from Goa, and seeing him thus forsaken, knew that he was bewitched. They seized the negro woman, and by force of torture made her relieve the friar of the spell she had thrown over him. After this happened he could not bear to see her or hear her name. It did not take long to cure him of his disease (the diarrhoea)." (Vol. III, p. 201).

(7) The following story is intended to show, that if one is over curious to peep in to the magical practices of others, he himself becomes the victim :

"I will tell you another instance. There was a Portuguese called Thome Borges de Villalobo, an inhabitant of São Thome. To recover after an illness he moved with his family to the foot of the four hills, which are three leagues from São Thome. After some days had passed he felt relieved of his illness. But one night, failing to get to sleep, he went out to walk about the town by moonlight. Hearing in a house the sound of dancing and the tinkling of bells, his curiosity led him to look through a peep-hole in the door. There he saw two small boys, well clothed, with bells on their feet, wearing jewels, and holding bows and arrows in their hands. Opposite them was a magician seated on the floor, holding a rod with which he struck the ground. To the sound of these strokes the children danced. From time to time the magician uttered a cry, and by reason of the gyrations made by the boys in dancing, their eyes became flaming coals of fire, their faces heavy and fearful to behold. When this condition arrived, they swooned and fell to the ground as if dead.

"The man's wife, awaking, saw the door open and her husband absent from the room. She went to look for him, and found him lying senseless at the magician's door. Hastening home, she brought her brothers and servants, and in dead silence they removed him to his house. There they began to lament. The lady who owned the house, hearing the weeping, came to them. She was told what had happened to the husband, found lying in front of such-and-such a door. The old lady showed amazement, so that all present were more disturbed than before. Upon seeing this the old lady consoled them, saying that she knew a cure. Leaving home, she had recourse to the magician, who appeared in about an hour. Entering the house he said there had been too great temerity in seeking to see things which did not concern one. All the relations entreated him to tell them some cure. He gave the man certain fumigations, and placed medicine upon his eyes. After one hour had passed the patient began to move, and when morning came he was able to tell his story, as I have above recounted it. After that he went back to Saõ Thome. At the present time the widow of that Portuguese, being now seventy years of age, lives in my house, and the poverty in which she was left has forced her to do this." (Vol. III, pp. 201-202).

(8) The following story is of the kind which I remember having heard in my boyhood, wherein a Parsee was believed to possess the power of producing various fruits and sweets from a magical pot before him :

"In the days when I was at Āgrah I went to pay my respects to the brother of Shāistah Khan, who was called Faracfal (Falak-fāl), which means 'The Diviner.' He was a very ugly man, and never appeared at Court for fear the people would joke at his odd physiognomy. This gentleman had a magician who gave him much information about what was going on. In my presence the magician raised his head and voice, saying that apples, pears, peaches, and several other fruits would fall. Accordingly, in the sight of all there present, they began at once

to fall. This was a thing to be remarked on, for at that season there were no such fruits in that country. He offered me some to eat, but I declined to take them, knowing them to be a product of magic, so I thanked him for his kindness. This thing he could do whenever he liked." (Vol. III, pp. 202-203).

(9) The following story of Joaõ Coelho illustrates belief in a medley of various kinds of magical arts :

"As it happened, there came to São Thome on the loss of Malacca a widow woman with two unmarried daughters, and took up her abode in the street called Galeras. This woman was poor and without protectors, but of a noble family, of good behaviour, respected, and of a retired life. In the same town dwelt a youth, called Joaõ Coelho, who was very rich. He did not know how much he had, and at that time did not count his money, but measured it by bushels as if it were grain. Relying upon his wealth, and seeing that the above woman was poor, he sent people to intrigue with the elder daughter, asking her to become his mistress. This insulting message she imparted to her mother, and it caused great indignation in the family.

"The widow had a servant girl of Rājāva race, who noticed the anger there was in the household, and made bold to ask her mistress the cause of so much indignation. They told her what was going on. Thereupon the Rājāva woman asked leave from her mistress to live out of the house for some days, till she could plan a remedy for such impertinence. The widow, who was aggrieved by the young man's overture, willingly gave leave of absence to the servant girl.

"The reader should know that these Rājāva people are for the most part magicians, and have a compact with the devil. After five days had passed, the servant girl returned to the house of her mistress with three others of the same race. She consoled the lady, saying that in a few days she would secure a remedy, and would obtain satisfaction of her desire. She asked for a separate room for these others to live in, into which

no one must enter. The mistress consented. After three days they rubbed a medicine on the eyes of the girl that the youth was in pursuit of, and directed her that when he was passing she should take post at the window.

“Not many hours had elapsed when the youth, as was his practice every day, passed as anticipated in sight of the window to show himself off. The girl appeared at once, and then withdrew. When Joaõ Coelho saw his beloved, in place of going on his way, he came forthwith straight to the door of the widow, and began to knock, most humbly asking leave to enter and speak to the lady of the house. The Rājava servant advised them not to be in any hurry to open. The youth, growing impatient, began to knock vigorously, and shouted for them to open. They answered him from the window by abuse, ordering him to go away. To such an insolent fellow they would not open. On hearing this answer he prostrated himself on the ground, and said he had come for a proposal of marriage to her whom he had seen at the window.

“They allowed him to enter. Then he sent off his servant-man to fetch a priest to marry them. This was carried out at once without delay, and the bride became lord over the husband and all his wealth, which turned out to be the cause of his undoing. Thus does it frequently happen that money in the hands of persons like this causes their perdition. After the lapse of some time, she found that her husband loved her passionately, and she had not the liberty of action that she wanted. She asked the servant-girl to find a device by which she might be able to live more according to her own fancy. The sorceress made an oil with which they anointed the soles of the husband's feet when asleep. He never more paid any heed to his wife, and noticed nothing that went on in the house. Next she resorted again to the servant-woman for means of getting hold of a young man for whom she longed.

“The cunning sorceress by her arts fulfilled the desire of her mistress, and the youth came and went when she so required



The younger sister, seeing the delights her sister enjoyed, became desirous also of passing her days according to her pleasure. She informed the Rājāva servant of her intention. As the magician was practised in curing such complaints, she made over to the young lady the youth that she affected and he, too, came and went like the other one.

“The Rājāva woman warned the two sisters never to take betel from the hands of their lovers, for if they acted to the contrary, never again would the young men leave the house. Paying no heed to the warning of the sorceress, they took betel from the hands of their lovers, who never quitted the house again, but ruled over their mistresses as they pleased. The elder sister became enceinte. Her lover told her that when the procession of Corpus Christi passed, as it was to do the next day, she must not go to the window to look out.

“On the day of the procession, many ladies came from different parts of the town to the house of the aforementioned lady. When the procession was passing, the lady visitors noticed the absence of the lady of the house. They sought for her, and partly by force, partly by entreaty dragged her to the window. On beholding the pyx of the most holy sacrament, she fainted and fell, getting a great wound on the head, and thereby arose a great outcry and disturbance.

“The younger sister, who was in a room apart, hearing the noise, came out hastily to see. As she was coming her lover appeared and gave her a blow which knocked out one of her eyes. Upon this the confusion and the uproar were redoubled. The people in the procession, observing the disorder in the house, entered in numbers to accommodate matters. The three companions of the Rājāva woman, seeing succour entering the house disappeared at once in a little boat of dough made of fine flour which they had prepared for the purpose. Along with them went the two lovers, and the two sisters were left wounded in the house. The Rājāva woman, wanting to make off like the others, could not reach either the boat or the other fugitives. She

was tortured, and confessed that what has been told above was done by her diabolical arts. She was hanged and quartered. The elder sister brought forth a son, to whom she gave the same name as the father, and all the town called him "Son of the Devil."

"This family came to be in such a state that they went round asking for alms, and the race continued until the loss of the city. These (? their houses) were so badly haunted that no stranger could dwell there with safety to his progeny. It chanced that there came three strangers, and finding no place to shelter themselves, they took these houses, and hardly was it seven o'clock at night, when there came a dead man with chains on his legs, and walked round the room where the said men were. On seeing this figure, they fled in great haste to the door, and came out tumbling over each other, and hurting their hands and feet. When the skeleton reached the window, it said; 'You were lucky to run away so quickly; if you had delayed at all, I should have had to take notice of your temerity.' Upon hearing this, they turned and ran until they were placed in safety.

"To these same houses there came to live a captain and his company of soldiers. He was called *Pê-da-patta* (? Flat-foot)—a very valiant man; and where he planted his foot, there he stood fast. Then at six o'clock in the evening of the first day they saw a soldier come from outside, and pass through the midst of the soldiery without making any salute. He made his way to one of the rooms. Again on the second night the same thing happened; on the third day they made ready to find out who the intruder was. When he entered the house, they ran after him, their bared swords in their hands. Those pursuing were fourteen men, who went into the room he had entered. Within they measured swords, but the aforesaid man had vanished, and the fourteen men wounded each other, and all came forth in evil case. Then next day, they gave up the house, and *João Coelho* came to it and lived in peace." (Vol. III, pp. 203-206).

(10) The following story shows how hair and nails of the fingers are used as means to communicate magical influence :—

“ In Madras I knew a Portuguese, of good position, honoured, and wealthy. His name was João Pereira de Faria, and he was married to Donna Maria de Souza. He was a great friend of mine, and had great confidence in me, he and all his family. He came and settled in Madras upon the loss of Nagapataô (Negapatam). His wife told me of what happened to her, and her story was confirmed by many.

“ One of her slave-girls was much favoured by her husband. This lady's maid wanted to kill her mistress by magic arts. For this purpose she stole some money from her master and resorted to a young Hindû servant of the house to get him to take measures to put an end to her mistress's life. When the lady was dead, she would become head of the house, and would reward him. The youth accepted the task (for such persons when there is anything to gain have neither religion nor conscience). He tried to do what the slave-girl wanted, and not succeeding, had recourse to a magician. This man directed him to bring some hair, nail-clippings, and a piece of defiled cloth belonging to the lady. The youth reported to the slave-girl, and she sent what was required. When some days had passed, the youth made over to her a doll into the head of which had been thrust one pin, the point of which reached nearly to the stomach, and another pin was stuck into the navel coming half-way down the legs.

“ She was told that at midnight she must go entirely naked into the middle of the house-garden, holding up in one hand the doll, and in the other a piece of burning wood. Orders as to what she was to do were added. She was warned that while acting as above there would appear a black cat, but she must not be afraid. The wretched woman did as instructed. Going to the centre of the courtyard, she set fire to the ends of the doll's feet and hands. At that moment there appeared to her

the awe-inspiring cat, with eyes which looked like two flames of fire. On seeing such an apparition the slave girl was in terror.

“At this time there arose in the house loud cries and commotion. Being frightened, the girl went into her mistress’s chamber as if she wanted to help, carrying with her the doll, which she hid in the sacking of the lady’s bedstead. In her hurry and agitation she did not thrust it well in, so that it remained half hanging out. The lady of the house was in mortal anguish, complaining that she felt on fire from her head to her stomach, and from the naval down to her lower limbs, her hands and feet burning with insufferable heat and agony.

“They called in the doctors, who could not determine what ailment it was, and the remedies given her did not take effect. For several days the lady suffered in the same way. Then it chanced that a child of three years, playing about, went under the bed and saw a doll half projecting. It pulled it out with a cry of delight, and, playing with it, showed it to its nurse. When the woman saw it she recognised at once what it was, and showed it on the spot to her mistress and the rest of those present, saying that it was a piece of magic and through it she had suffered.

“Upon making sure of this, they called in a Hindu magician, who as soon as he entered the house went to Joaô Pereira de Faria and told him he was the cause of his wife’s sufferings. He was ashamed, and hung his head. Upon seeing the image, the magician told the wife that in a short time she would be restored to health, but the people of the house must not be alarmed if they saw her lie without sense or movement. For his purposes the magician retired into a room and very slowly drew out the pins, unstitching the image bit by bit in each separate member. Finally he opened up the abdomen, where were found the nail-clippings, the hair and the cloth spoken of above, with other mixed items put in by the magician. When

the image had been entirely pulled to pieces, he threw it into a vessel of milk, and after making his incantations, he threw that vessel into the sea.

“At the expiration of twelve hours Donna Maria came back to her senses and lost her pains ; but she was so weak that it took her three months to recover her strength. The magician fixed upon the slave-girl who had done the mischief, and the negress, on confessing it, was punished and banished for the rest of her life. The originator of the trouble was the master of the house, who had given such authority to a slave in order to gratify his own desires in an illicit direction. The slave thus thought she could become lady of the home upon the death of the wife. I have seen some lose their lives or ruin their families by the commission of such insults and discords in their own houses.” (Vol. III. pp. 206-208).

Hair and nails are often spoken of as means for communicating magical influences.<sup>1</sup> In the Vendidad, the ancient Iranians were enjoined to bury the nails. Even now, Parsee priests bury their nails. I have referred to this subject at some length, in my paper before this society, entitled “Two Iranian Incantations for burying hair and nails.”<sup>2</sup>

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1 *Vide* “Semitic Magic” by R. C. Thompson.

2 *Journal of the Society*, Vol. VIII, No. 8, pp. 557-72. *Vide* my “Anthropological papers” pp. 340-355.

## THE WEDDING SAND IN KNUTSFORD (CHESHIRE, ENGLAND) AND THE WEDDING SAND ( ३१५ ) IN INDIA.

*President*—LT.-COL. K. R. KIRTIKAR, I.M.S., (RETD).

*(Read on 26th June 1912.)*

The subject of this paper has been suggested to me by a recent book by Mrs. Ellis H. Chadwick entitled "Mrs. Gaskell, Haunts, Homes and Stories."

Mrs. (Elizabeth Cleghorn) Gaskell (née Miss Stevenson) was a lady novelist of the last century (1810-1865). She lived in Knutsford in Cheshire. She had a brother, who was a sailor and who is said to have come to India, "where he somewhat mysteriously, and without any apparent motive, disappeared, and all further trace of him was lost."<sup>1</sup> She was married to Rev. William Gaskell in 1832, at Knutsford Church. The death of her only son at the infant age of 10 months, caused her great grief, and her husband, in order to enable her to forget the grief advised her to write for the public. This event in her life, led to make her a public writer.

The above-named book, which gives an account of her varied life, was published in 1910, on the occasion of the Centenary of her birth. Therein, the author, while describing her marriage ceremonies, thus speaks of a peculiar custom, prevalent at Knutsford in Cheshire, which reminds us of a similar custom in India greatly prevalent in the Bombay Presidency.

"There were great rejoicings in the village on the day of the wedding, and Miss Stevenson's neighbours and friends were proud of the bride, who had spent nearly all her life in their village, and they were glad that she was now only going sixteen miles away to the city of Manchester. Describing the quaint

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<sup>1</sup> Encyclopaedia Britannica, Vol. X., p. 104.

customs of Knutsford, Mrs. Gaskell writes : ‘ one is the custom, on any occasion of rejoicing of strewing the ground before the houses of those who sympathise in the gladness, with common red sand, and then taking a funnel filled with white sand, and sprinkling a pattern of flowers upon the red ground. This is always done for a wedding, and often accompanied by some verse of rural composition . . . . . The tradition about this custom is that there was formerly a well-dressing in the town, and on the annual celebration of this ceremony they strewed the flowers to the house of the latest married bride ; by degrees it became a common custom to strew the houses of the bride and her friends, but as flowers were not always to be procured, they adopted this easy substitute. Some people chose to say that it originated in the old church, being to far out of the town for the merry sound of bells to be heard on any joyful occasion, so instead of an audible, they put a visible sign.’<sup>1</sup>

As related by the writer of Mrs. Gaskell’s biography, the local historian of Knutsford thus referred to the custom in 1859 :—

“ Wedding-cake, wedding-gloves, and wedding rings are familiar to the whole nation, but wedding sand belongs pre-eminently to Knutsford alone.”<sup>2</sup> He then thus described “ the oldest tradition respecting the sanding ” : “ The chapel of ease which stood in the Lower Street, had one small tinkling bell, and that out of repair, probably cracked, so that its tones jarred on the joyous feelings of a wedding morning. The bells of the parochial chapel were too far off, and on the occasion of a wedding, the plan was introduced of announcing it to the neighbours and to the town generally, by sweeping the street before the door of the bride’s father, and by garnishing it with a sprinkling of sand. At first the sanding was confined to the bride’s house, but in process of time innovations crept in, and her friends in the other houses, partaking in the neighbourly joy, partook also in

<sup>1</sup> “ Mrs. Gaskell, Haunts, &c.” by Mrs. E. H. Chadwick, pp. 186-87.

<sup>2</sup> *Ibid.* p. 187.

the observance ; their houses too put on the bridal adornments, and, looking clean and bright, shared in the festivity of the day.”<sup>1</sup>

According to Mrs. Chadwick, the writer of Mrs. Gaskell's biography, ‘The Countryman's Ramble’ thus describes the custom.

“ Then the lads and the lasses their turn-dishes handling,  
Before all the doors for a wedding were standing ;  
I ask'd Nan to wed, and she answered with ease,  
‘ You may sand for my wedding, whenever you please.’ ”

Mrs. Chadwick thus speaks further on the subject of the custom :—

“ Flowers, too, are scattered and bound up into garlands on occasions of rejoicing, to show honour to some nobleman of the land or to receive a sovereign when he visits among his people. For the same purposes, brown sand and white sand are employed; and when our late Queen, as Princess Victoria, and her mother, the Duchess of Kent, visited Knutsford on their way from Chester to Chatsworth, ‘the universal adornment of the pavement and the streets occasioned great surprise and afforded much pleasure.’ George the Fourth, when a guest at Tabley Hall, is said to have been much amused with the sanding devices. There is another tradition in Knutsford about the origin of sanding, which dates still further back. It is said that King Canute forded a neighbouring brook near Knutsford, and sat down to shake the sand out of his shoes. While he was doing this, a bridal party passed by. He shook the sand in front of them and wished them joy, and as many children as there were grains of sand. Sanding is still kept up at Knutsford at the May-Day festivities, when the pavements are decorated with beautifully traced designs in red and white sand.

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<sup>1</sup> *Ibid.* pp. 187-88.



“ On the day fixed for the Coronation of King Edward the Seventh, in June, 1901, there was a sanding competition in Knutsford, and very many artistic designs were displayed on the roads.”<sup>1</sup>

From this long description of the custom, based on various authorities, we gather the following points about the tradition of the origin of the custom.

1. The origin of the custom of strewing the wedding-sand at the door of the bride's house, is to be found in the coincidence of King Canute crossing the Knutsford brook and shaking the sand out of his shoes, at the very time, when a bridal party was passing.

2. The parochial church being far away from the village for the villagers to hear the Church bell on a wedding or other joyful occasion, they resorted to the plan of announcing the joyful event to the town “ by sweeping the street before the door of the bride's father and by garnishing it with the sprinkling of sand.

3. The origin of the custom is found in the origin of the ceremony of well-dressing, on the annual celebration of which, “ they strewed the flowers to the house of the latest married bride. By degrees it became a common custom to strew the houses of the bride and her friends, but as flowers were not always to be procured, they adopted this easy substitute.”

What we gather from these traditions is this :—The custom began with some kind of flower-decoration, which began at a favourite well of the town or village and ended at the house of a lately wedded couple. The village well was always near and dear to their heart, and was, therefore, sacred in their eyes, because it supplied them with drinking water. Not only the question of their health, but of their very life and death was connected with it. They, therefore, showed their reverential

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<sup>1</sup> *Ibid.* pp. 188-89.

feelings towards it by flower-offerings, which took the shape of flower-decorations. A lately-wedded couple was the next important thing which concerned the villagers most. So, on their return from the annual ceremonial visit to the well, they first went to the house of the couple with their flower offerings, and decorated it. Thus, flower-decorations came to be associated with a marrying couple and their house. Flowers being not easily procurable at all seasons, a substitute was used. The use of sand as a substitute began in the time of King Canute, who, on entering into the town, shook the sand out of his shoes, and, at the same time blessed a marrying couple who happened to pass from there.

Now, this Cheshire custom reminds us of the Indian custom of sweeping the door fronts of houses on wedding and other joyful occasions and of strewing them with lime and other coloured powders.

This custom is known among the Parsees as *Chowk purvâ*, lit, to fill up the *Chowk* i.e., the square before the house. It is a custom prevalent among the Hindus, and the Parsees have taken it from them. As in the Cheshire custom, the house fronts are swept clean and then strewed over with white calcium powder. Many Indian families, and among them Parsees also, observe this custom every day and strew the door front with the powder after sweeping it clean every morning and evening. On happy occasions like those of marriage, Naojote, (investiture with sacred shirt and thread), birthday and on grand holidays, that custom is especially observed.

The words "*Chowk purvâ*" suggest one or two ideas about the houses in Bombay. Formerly many a house had its own *Chowk* or compound. It was this compound that was strewed (lit. filled up) with the powder. In the case of houses that had no compounds the strewing had to be done on the threshold of the house. The principal powder that was used and is now used for the purpose is, as said above, the white powder of

calcium, known as ચોકના ચુનો. Powders of various other colours especially red also were used. The powder also has latterly been called ચોક by some.

The original object of the custom seems to be a kind of decoration. Flower-decorations of a simple type, assuming the form of a *toran* or an arch-like string of flowers, are common in Indian houses. The custom in question also seems to be the remnant of a kind of decoration of the fronts of houses. Many an Indian lady takes great pleasure in decorating the front of her house by strewing these powders in various artistic ways. We had a beautiful exhibition of this art from the hands of Hindu ladies in our Old Bombay Exhibition, held on the occasion of His Majesty's visit to India. I remember with pleasure many a pleasant morning when I was a boy of about seven or eight when I used to get up with my good mother early in the morning on Diwali Holidays. During those holidays, she generally devoted two or three early morning hours, with a bright lamp burning before her, to these decorations with powders of various colours. The designs of the decorations were, a cradle, a child's shirt (જલદું) a *shigram* with a horse, a palanquin, etc. Such artistic decorations have now almost disappeared from among the Parsees. The only relic of the custom we now see—and there is hardly a Parsee household where it is not seen even now—is that of strewing the door fronts with white and red powders through holed tin boxes bearing some devices, especially that of a fish.

The following lines in some of the Parsee songs show, that the custom was, as it were, embodied in the social life of the people.

In a Naojote song, i.e., a song sung on the occasion of investing a Parsee child with the sacred shirt and thread, we hear :—

માલી સરખા ચોક મારી અગીઆરી પુરાવો;

માલી સરખા ચોક મારે દરવાજે પુરાવો;

અરજીએ પુરાવો, ઝાસરીએ પુરાવો.

*Translation.*—Get the Agiary (i.e., the Fire-temple where a part or the whole of the Naojote ceremony is performed), strewed

with the pearl-like powder. Get my door-front strewed with pearl-like powder. Get my down floor and the steps of my house strewed.

The words, મોતી સરખા ચોક, i.e., pearl-like powder-decoration, used in this song, may be simply a songster's exaggeration, or perhaps they suggest that very rich persons were believed to use, on rare occasions of joy, powdered pearl for the purpose. This belief is seen in the Gujarati proverb ગમે તો ઘરમાં મોતીના ચોક પુરે. The proverb is meant to indicate that, if one is rich and is so inclined he may get his own private house strewed with powdered pearl, but on ordinary public occasions he must resort to the use of the common simple method.

In the above account of the Cheshire custom, we read that, according to their tradition, the people resorted to the custom of strewing the front of the house with wedding sand, to announce the joyful event of the marriage to the town. The following lines in a Parsee song also show, that the Indian wedding sand or powder (ચોક) was also taken as a sign or symbol to announce the happy occasion of marriage.

હમારાં વેહા ભયાં ઘર કેમ જાણીએ ?  
આમરીએ મોતીના ચોક, મદિવ મોતીના ચોક.

*Translation.*—How are people to know that our houses have the occasion to celebrate a marriage? (By seeing) Powdered pearl decorations on the steps (of our houses). (By seeing) Powdered pearl decoration on the marquee (erected on marriage occasions).

The following lines also refer to a similar idea:—

સહવેણા વેરાયાં કેમ જાણીએ ?  
આમરીએ મોતીના ચોક, ખરડીએ મોતીના ચોક.

*Translation.*—How are we to know, that good (auspicious) words (of marriage songs) are uttered (in this house)? By the powdered pearl decoration on the house steps and on the down floor.

The following lines show, that the custom was not confined to weddings only, but that it was extended to other joyful occasions.

આવું રૂંડું આંગણું, બાઈ! છાંતાણું છાંતાવો રે.

આવું રૂંડું આંગણું, બાઈ! ચોક પુરાવો રે.

ત્યાં ગેરીઆ રમારો રે.

*Translation.*—Madam! You have such a fine compound. Get it be sprinkled with water. Madam! You have such a fine compound. Get the front of the house decorated with powder. Let Geriās<sup>1</sup> be played there.

It is said that in some of the Gujarat villages, the poor people use the grain husks (છાંતા) for their house-front decorations.

Now, the question is, what is the origin of the Indian custom? I have asked several persons about it, but have not found a satisfactory reply. The various origins, attributed to the Cheshire custom of wedding sand, suggest, that in India also, it was a kind of decoration. The decoration, at first, was that of flowers. These flower decorations, latterly gave place, side by side with themselves, to this powder decoration.

I am told, that among some Hindu families, the following custom still prevails: The ladies make these sand or powder decorations before the fronts of their houses and then place flowers on these decorations, uttering the words of Sitâ and Râm. They do it on joyous occasions and on religious holidays. This custom gives it a somewhat religious signification. Anyhow, this custom wherein flowers are strewed, shows, that the modern custom of strewing sand or powder is a remnant of a former custom of flower decoration and that it was considered as a religious custom. Thus, we, see, that both the Indian custom and the English (Cheshire) custom had, at first, the signification of a kind of flower decoration. The Parsees have latterly been using in these decorations some words signifying the supplication of Ahura Mazda's help.

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<sup>1</sup> Geriâ is a kind of play played with sticks by Hindus on merry occasions, especially during the Divali Holidays.

I remember having seen, at the Paris Exhibition of 1899, in a side show, an European lady, tracing artistic decorations on the ground with her fingers with some kind of powder—a process spoken of here as Chamtina Chowk (ચમટીના ચોક) i.e., strewing the ground with powder by means of the tips of the fingers. I do not know, whether the show exhibited the type of any custom of decoration prevalent in any part of France, or whether the lady had imported it from India or England. On comparing the two customs—the Cheshire and the Indian—we find the following points to be common.

1. The original idea was that of some kind of flower decorations.

2. The flower decoration extended to favourite wells. In Cheshire and in other parts of England, it was known as well-dressing. In Bombay and Gujarat, it is called (કુવાને વાડી ભરાવવી) *kuvânê vâdî bharâvvi*, i.e., to get a garden prepared for the well. This custom of well-dressing, has a good deal to do with the belief in well-spirits. Formerly there was a similar custom of adorning the marrying couple or other children who participated in the marriage rejoicings, with flower decorations. The phrase, વાડી ભરાવવી which was used for a well-dressing, was also used for children.

3. The custom was not confined to weddings. It had extended to other joyful occasions. The late Queen Victoria's visit to Knutsford was an occasion for a display of this custom. Here in India, the front of many an Indian house was strewed with the powder and decorated with flowers, on the occasion of the late visit of His Majesty and on the Durbar Day.

4. The sand-strewing is accompanied by flower decorations on house fronts.

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# THE PERSIAN ORIGIN OF THE KURDS AND THE TAJIKS.

*President*—LT.-COL. K. R. KIRTIKAR, I.M.S. (RETD.)

[*Read on 31st July 1912.*]

The July-to-December Number (Vol. XLI, 1911) of the *Journal of the Royal Anthropological Institute of Great Britain and Ireland* contains a learned article from the pen of Dr. Felix V. Luschan, on "The Early Inhabitants of Western Asia." I had the pleasure of visiting Constantinople in November 1889 and of noticing with great interest the variety of races of the men that passed through its streets and more especially at the Golden Horn. So, I have read with great interest Dr. Luschan's article, especially its preliminary para, describing the variety of the races that one sees in Constantinople, which, from the beauty of its situation, I have ventured to call "The Queen of cities."<sup>1</sup> The object of this paper is to submit a few observations on the Persian origin of two of the races,—the Kurds and the Tajiks—referred to by Dr. Luschan.

## THE KURDS

Of the twenty-one different races of which Dr. Luschan speaks, one is that of the Kurds. He thus speaks of the origin of these people: "The Kardouchoi and Gordyaeans of the old historians are most probably the direct ancestors of the modern Kurds, but we do not know when these tribes first set their foot upon the soil of their present home. The Assyrian annals and careful excavations on the upper Euphrates and Tigris will probably, at some future time, shed light upon this question."<sup>2</sup> Further on, Dr. Luschan says, that "the Kurds speak an Aryan language," and that their two main groups "are related to the modern Persian and are typically Aryan."<sup>3</sup>

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<sup>1</sup> *Vide* my paper before the Cercle Littéraire of Bombay, entitled "La Visite d'un Parsi à la Ville de Constantinople."

<sup>2</sup> The *Journal* of the Royal Anthropological Institute, Vol. XLI, 1911, pp. 228-229.

<sup>3</sup> *Ibid.* p. 229.

Dr. Luschan then asks : " Can it be mere accident that a few miles north of the actual frontier of modern Kurdish language there is *Boghaz-Köi*, the old metropolis of the Hittite Empire, where Hugo Winckler in 1908 found tablets with two political treaties of King Subbiluliuma with Mattiuaza, son of Tušratta, King of Mitanni, and in both these treaties *Aryan* divinities, Mithra, Varuna, Indra and Našatya, are invoked, together with Hittite divinities, as witnesses and protectors ?

" And in the same inscriptions, which date from about 1380 B. C., the King of Mitanni and his people are called *Harri*, just as nine centuries later, in the Achæmenidian inscriptions, Xerxes and Darius call themselves *Har-ri-ya*, ' Aryans of Aryan stock.'

" *So the Kurds are the descendants of Aryan invaders and have maintained their type and their language for more than 3,300 years.*"<sup>1</sup>

Now we have the authority of Firdousi, the epic poet of ancient Persia, to say, that the Kurds were an offshoot of the early Iranians of the Peshdâdian times, who formed one of the Western branches of the Aryan stock.

According to the legendary history as recorded by Firdousi, there reigned at one time, over ancient Persia, a foreigner named Zohâk.<sup>2</sup> He had over his shoulders two serpents who often tortured him. According to some, he had a particular kind of disease on the shoulders which was spoken of as serpents. The disease pained him much. Ahriman, in the garb of a physician advised him, that the disease or the serpents would cease tormenting him on the application of the brains of two persons every day. So, two of his subjects had to be killed every day to assuage his pain by the application of their brains. When

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<sup>1</sup> *Ibid*, p 230.

<sup>2</sup> There are several facts which lead to show that the Iranian Zohak was the same as the Babylonian Nimrod. *Vide* my paper on " The Legendary and Actual History of Freemasonry," in the K. R. Cama Masonic Jubilee Volume, pp. 183-88. *Vide* my " Masonic Papers," p. 82 *et seq.*



this state of affairs continued long, there was a great talk about it among the people. There were two great pious men in the city who seriously thought over the subject and sought to alleviate, in some way, the misery of the people for the death of two persons daily from amongst them. Their names were Armâil and Karmâil. They put on the garb of cooks, and went before the king, offering their services. The king engaged them as cooks. Every day, two persons were taken to them, to be killed by them and to have their brains dressed up and prepared for applications to the diseased shoulders of the tyrant-king. They killed only one person out of the two, and, instead of a second person, secretly killed a goat every day. They then mixed the brain of the goat with that of one of the man killed by them, and sent in the mixture for application to the diseased shoulders of the king. They thus set at liberty daily one of the two persons and asked him to conceal himself carefully. When about two hundred persons were thus saved, these kind-hearted persons, who acted as cooks, gave them a flock of sheep and goats and asked them to go away far into unknown tracts. According to Firdousi, the Kurds are the descendants of these fugitives from the tyrannical hands of Zohak. The *Kardouchoi* of the old historians may have possibly derived their name from the name of Firdousi's *Karmâil*, and the Gordyacans from *Aramâil*, which name, when written in Pahlavi, may have been read for *Garmail* or *vice versa*.

Maçoudi, in his account of the nomadic tribes of the Arabs, says of the Kurds, that authors do not agree as to the origin of the Kurds.<sup>1</sup> He gives several accounts about their origin. According to one account, the Kurds were descended from one or another of the sons of Nizar, son of Maad. According to another account, they descended from one Kurd, a great grandson of one Hawazin. They emigrated from the country after a quarrel with the Gassanides. A third account traces their descent from

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<sup>1</sup> "On n'est pas d'accord sur leur origine" (Les Prairies D'Or, Chap. XLVI. Maçoudi, traduit par Barbier De Meynard et Pavet De Courteille, Vol. III, p. 249).

some maid servants of king Solomon at the time when he was deprived of his throne. On coming to power again, he expelled (*karrad*) those of his maid-servants who had proved faithless to him. The descendants of these women, expelled (*karrad*) from his country, were the Kurds. After giving these different versions about their origin, Ma'oudi also refers to the above version which we have described on the authority of Firdousi.

Malcolm, in his History of Persia says of these people (the people of Carducia) that they had "remained unchanged in their appearance and character for more than twenty centuries."<sup>1</sup>

### THE TÂZIKS.

The next race in the list of Dr. Luschan, of whose origin I propose to say a few words, is that of the Taziks, who form one of the two ethnical groups of Persia. Dr. Luschan, while speaking of the Persians, in a separate section of his Article (Section R), says :—

"Notwithstanding some recent researches, our knowledge of the Anthropology of Persia is rather scanty..... There are two large ethnical groups in Persia, the Shüte, and settled *Tajik* and the Sunnite an essentially nomadic *Ihlat*. .....The *Ihlat*, being the energetic and vigorous element, are the real masters of the land and of the *Tajik*, the descendants of the old Persians and Medes. But long continued intermarriage has produced a great many mixed types..... The old type seems to be preserved in the *Parsi*, the descendants of Persians who emigrated to India after the battle of Nahau-band (Nehavand A.D. 640), of much purer form than among any true Persians..... We know nothing of the physical characteristics of the Achæmenides who called themselves Aryans of Aryan stock, and who brought an Aryan language to Persia ; it is possible that they were fair and dolichocephalic, like the ancestors of the modern Kurds, but they were certainly few in number

<sup>1</sup> Malcolm's History of Persia (1820) Vol. I, p. 82 n. e.

and it would therefore, be astonishing if their physical characteristics should have persisted among a large section of the actual Persians." <sup>1</sup>

In this section, Dr. Luschan calls the Tajiks, "the descendants of the old Persians." There are some facts to support this statement.

According to Dr. Bellew,<sup>2</sup> the Tajik is also known as the Parisiwan. This very name then shows, that he is connected with the ancient Parsis or Persians. Dr. Bellew says: "They are the representatives of the ancient Persian inhabitants of the country, as the Afghans are of its ancient Indian inhabitants. It would appear that as the Afghans (whose true home and seat are in the Kandahar and Arghandâb valleys) mixed and intermarried with the Indian people whom they conquered, and gave their name to the mixed race, so the Arabs, who did the same with the Persian people whom they conquered, left their names as the national designation of their mixed posterity, that is the name by which they were called by the Persians..... The term Tajik, it is said, is derived from the ancient Persian name for the Arab. The ancient Persian writers distinguishing their hereditary enemies on the north and south respectively by the terms Turk and Tâz or Tâj. And hence it is that the term Tâz applied to the Arab only in Persia; and everything connected with him, or proceeding from him, was called by the Persians Tâzi or Tâzik, which are the same as Tâjî or Tâjik. In course of time, it seems these terms became restricted to designate things of Arab origin in Persia in contradistinction to the pure and native article. Thus an Arab settling in the country, and not intermarrying with its people, retained his proper national title through successive generations. But the Arab intermarrying with the people of the country lost his proper nationality, and, in the

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<sup>1</sup> The Journal of the Royal Anthropological Institute, Vol. XLI, pp. 233-34.

<sup>2</sup> "The Races of Afghanistan, being a Brief Account of the principal nations inhabiting that country", by Surgeon Major H. W. Bellew (1880), pp. 109-10.

succeeding generations, was called Tâjik by the Persians. An imported Arab horse or dog, etc., was not called Tâzi but Arabi. Their off-spring, however, from a Persian mare or bitch, received the name of Tâzî, and were no longer called Arabi."

We thus see, that according to Dr. Bellew also, the Tâziks were connected in some way with the Persians. They had some Arab blood in them. They were the descendants of Persianized or Zoroastrianized Arabs.

Dr. Bellew's statement, that "the term Tajik is derived from the ancient Persian name for the Arab," is supported by the Pahlavi Bundeshesh.<sup>1</sup> According to the Irânian tradition noted in this book, Mashî and Mashiyâni formed the original primitive pair of mankind. They were, as it were, the Irânian Adam and Eve. They spoke untruth and brought misery upon themselves. Seven pairs were born of them. Out of those seven, fifteen more were born. Each of these fifteen became the progenitors of a tribe (*sardêh*) of men. Of these fifteen tribes, nine crossed the sea and went to six different continents. From one of the six that remained on the continent of Khaniras, a pair was born, of which the male was named Tâz and the female Tâzik. They went and lived in a forest, known as the "Forest of the Tâzikân."

Zohâk (or Dahâk), referred to in the above account of the origin of the Kurds, was the fourth in descent from the Tâz, the founder of the Tâziks (Arabs). So, he is spoken of by oriental writers, as Zohâk-i Tâzi, in the sense of "Zohâk, the Arab." According to the contents of Chitradâd, one of the lost twenty-one books (Nasks) of the Avesta, as given in the eighth book of the Dinkard,<sup>2</sup> Tâz was the progenitor of the Arabs and he was the brother of Hoshang, who was the progenitor of the Irânians<sup>3</sup> or ancient Persians.

<sup>1</sup> Chap. XV, 28., S. B. E., Vol. V, p. 58. *Vide* my Bundeshesh, p. 67.

<sup>2</sup> Book VIII, Chap. XIII, 8-9, ; S. B. E., Vol. XXXVII, p. 27. *Vide* also, Book VII, Chap. 1, 34. S. B. E., Vol. XLVII, p. 12.

<sup>3</sup> Bundeshesh, Chap. XV, 28.

It appears from the Nirang, attached as an appendix to the Sraosh Yasht (Yaçna, Hâ 57) of the Parsees, that the Tâjiks formed a race, separate from the pure Persians of the older stock. Though they are spoken of as the Tâjiks who put on the sacred thread (Tajik-i Basta-kustian), *i. e.*, as Zoroastrians, they formed a race apart from the Irânians. They had some Arab blood or element among them.<sup>1</sup>

<sup>1</sup> In modern Beluchistân, the descendents of the original Persians, are still known as the Tâjiks.

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# A FEW NOTES ON THE ANCIENT AND MODERN FOLKLORE ABOUT THE PEACOCK.

(Read on 30th October 1912.)

President—LT.-COL., K. R. KERTIKAR, I.M.S. (RETD.)

Mr. Sarat Chandra Mitra's paper, entitled "The Peacock, in Asiatic Cult and Superstition," sent to this Society, to be read at one of its monthly meetings, has suggested to me the thought of presenting before the Society, a few notes on the subject of the Peacock, collected by me during my studies.

Before proceeding to present my Notes, I would draw the attention of the members to an interesting chapter, entitled "A Peacock's Prologue" in a book entitled "The Peacock's Pleasaunce" by an anonymous writer E. V. B.

Firstly, I would refer to the subject of what are called the "eyes" on the tail of the peacock. The following fable of the ancient Greeks, among whom the peacock was a bird sacred to Juno, refers to the transfer of the "eyes" to the feathers on the bird's tail.

In Callithyia was a priestess of the goddess Hera or Juno. Zeus or Jupiter, falling in love with her, changed her into the form of a white cow, in order to save her from the anger and jealousy of his wife Juno or Hera. According to some, Hera herself changed *Io* into a cow, out of jealousy for her. Hera got the cow in her possession and set Argus to watch over her. Argus was called Panoptes, i.e., all-seeing, because he had a hundred eyes.<sup>1</sup> Argus tied this cow (*Io*) with an olive tree. Then Zeus sent her messenger Hermes<sup>2</sup> on an errand to kill Argus and to get *Io* in her posses-

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<sup>1</sup> Argus is supposed to represent the star-studded Heaven. Cf. the thousand-eyed (baēvarē-chashma) Mithra, the Avesta *yazata* presiding over the Light of the Heaven.

<sup>2</sup> For a comparison between the Hermes of the Egyptians and the Greeks and the Haoma of the ancient Iranians. *Vide* my paper on "The Legendary and Actual History of Freemasonry" in "The K. R. Cama Masonic Jubilee Volume," pp. 172-74. *Vide* my "Masonic Papers," p. 71 *et seq.*

sion. Hermes killed Argus, or, according to some, lulled him to sleep and set *Io* free. Juno (Hera) then transferred the hundred eyes of Argus to the tail of the peacock which was her favourite bird.

As to why the peacock was the favourite bird of Juno, we find the following reason :—Juno has been identified with, or has been known by the names of, various goddesses, *e.g.*, Hera',<sup>1</sup> Inachis, Inachia, Astaroth, Astarte, Oinos or Venus, Luna, Selene, Isis, Ino, Io, Cupres, Cupra, Ionah.<sup>2</sup> As Isis, she was at times taken for the rainbow, "which God made a sign in the heavens, a token of his covenant with man." Now, Bryant, in his ancient Mythology, says that, as the peacock, in the full expansion of his plumes, displays all the beautiful colours of the Isis (rainbow), it was, probably for that reason, made the bird of Juno.<sup>3</sup>

Among the Romans, this bird became a symbol of apotheosis or deification. The Romans then gave the symbolism, in another form, to the early Christians, among whom it was a symbol of Eternity and Immortality. It is due to this symbolism, that we see the peacock on the Christian tombs of the martyrs in the catacombs at Rome.

According to Pliny,<sup>4</sup> the peacock belongs to a class of birds which afford presages by their flight. The peacock has precedence of the birds of this class "as much for its singular beauty as its superior instinct and the vanity it displays." Pliny thus speaks of the display of its plumage and of the "eyes" on the tail.

"When it hears itself praised, this bird spreads out its gorgeous colours, and especially if the sun happens to be shining at the time,

<sup>1</sup> Hera was not originally a proper name, but a title, the same as *Ada* of the Babylonians, and signified the lady or queen. (A new system or an Analysis of Ancient Mythology by Jacob Bryant, (1807) Vol., III. p. 19). Heer, Herns, Heren, Haren, in many languages betokened something noble (*Ibid* n. 1)

<sup>2</sup> *Ibid*. p. 193.

<sup>3</sup> *Ibid*. pp. 194-95.

<sup>4</sup> Natural History of Pliny, Bk. X. Chap. 22; Bostock and Riley's translation, Vol. II., p. 495.

because then they are seen in all their radiance. At the same time spreading out its tail in the form of a shell, it throws the reflection upon the other feathers, which shine all the more brilliantly when a shadow is cast upon them; then at another moment it will contract all the eyes depicted upon its feathers in a single mass manifesting great delight in having them admired by the spectator. The peacock loses its tail every year at the fall of the leaf, and a new one shoots forth in its place at the flower season; between those periods the bird is abashed and moping and seeks retired spots.”<sup>1</sup>

The peacock is connected with cures—some of them magical—of various diseases. According to Pliny,<sup>2</sup> its dung served as a remedy for several diseases of the eye. The tongues of peacocks were used for epilepsy.

Its feathers play a prominent part, even now, in some magical cures. Mr. Thurston<sup>3</sup> thus refers to their use as magical remedies in Southern India.

“It is recorded by the Rev. J. Cain that when the Koyis of the Godavery district determine to appease the goddess of small-pox or cholera, they erect a pandall (booth) outside their village under a *nim* tree (*Melia Azadirachta*). They make the image of a woman with earth from a white-ant hill, tie a cloth or two round it, hang a few peacock’s feathers round its neck. . . .”

Among the Nomad Basuis or Bâwarupas, a tuft of peacock’s feathers is carried by robbers and manufacturers of counterfeit coins as a magical remedy to prevent detection.<sup>4</sup> In Northern India, the fat of the peacock, which moves gracefully and easily is supposed to cure stiff joints.<sup>5</sup> In some of the customs in Southern India, which serve as relics of former human sacrifices, effigies of peacocks are often used.<sup>6</sup>

<sup>1</sup> Pliny, Bk. X, Chap. XXII.

<sup>2</sup> Bk. XXIX, Chap 38. Vol. V., p. 413.

<sup>3</sup> “Omens and Superstitions of Southern India.” by Edgar Thurston pp. 35-36.

<sup>4</sup> *Ibid.* p. 41.

<sup>5</sup> *Ibid.* p. 88.

<sup>6</sup> *Ibid.* pp. 200-201.



With some, its feathers bring evil and bad omens, because its feathers are supposed to serve demons. The author of the above-named book <sup>1</sup> describes the following two stories to illustrate this belief :

“There is the oft-told story of a country house and a lady, who one day while sitting in the drawing-room upstairs, laughing and talking with a party of friends, suddenly exclaimed,—starting up and hurrying to the window—‘Oh, the Peacock!’ She opened the window and instantly disappeared. The startled guests who had rushed after her, looking down beheld the lady lying dead upon the gravel beneath the window, whilst a beautiful peacock stood near her in his pride, with his round of outspread plumes ” (p. XI).

According to this story, the lady saw an actual living peacock. In the following story by the same author, we find that the evil is believed to be connected, even with the picture of a peacock.

“Another tale is told of a fine old mansion somewhere in Wales that had remained empty and tenantless for a number of years. A tenant at last was found, and a family arrived on a brilliant day in the middle of June. It is said they all went out into the garden and round to the stable court-yard to meet the horses coming from town. They heard their tramp and the voices of the stablemen who were bringing them in, and one of the ladies went forward before the others to receive and welcome her own favourite riding horse, a beautiful grey, whom she saw just entering through the gate, led by the stud-groom. The horse advanced with a little neigh of recognition, but had no sooner stepped into the court-yard than he suddenly stopped short, reared up, and the next moment fell back dead at his mistress’s feet.

“A few days after the owner of the house received a letter from his new tenant, stating that an over-mantel above the fire-place in one of the principal rooms in the house had been the cause of the death of a valuable horse, and praying that it might be at once removed out of the house lest a worse thing should happen.

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<sup>1</sup> The Peacock’s Pleasaunce, by E. V. B.

This over-mantel had a certain value of its own. It was a kind of drapery or hanging, made of peacock's feathers, enwound with blue and green and wrought curiously in gold thread and silken needlework, and sparkling with gems. It had been the gift of a dear friend, and had been sent from the Indies, long ago. The tenant's demand caused surprise, but was immediately obeyed ; and, with the order for the removal of his peacock-hanging, a letter was sent by the landlord to his head gardener, an old retainer of many years' service on the estate. So, at dead of night, the aged, white-haired gardener, bearing a lantern and a spade, and carrying also the Evil-Eyed fabric over his arm, made his way towards the secluded, woody outskirts, of the Garden Wilderness. There he sought, under some thick trees, for a spot where the earth seemed newly disturbed, and where weeds, and wild ivy still lay cut and scattered about. The old man dug deep until his lamp shone on some ghostly grey, smooth surface, down below. There, he dropped the folded drapery down, the earth was shovelled back into the grave (for such it was) of the ill-fated horse, while with ruthless foot, the bright green feathers, and relucant gold and emerald gems were at once stamped and trod in firm. And thereafter those tenants slept in peace" (pp. XI-XIII).

This story serves as an interesting illustration of how beliefs or customs, connected with living substances, are gradually transferred even to the shadows or pictures of the thing. In the first of the stories the idea of an evil luck was connected with a real living peacock ; in the second, with a mere picture or shadow.

The following story, as given by Mrs. Bishop in her book of travels shows how, in the case of a social custom also, people move from reality to a mere picture, from actuality to a shadow. Mrs. Bishop was once showing the pictures of her travels from a book to a number of *purdah* ladies, who always went with veils in the company of males. In the course of her work of showing various illustrations to the ladies, she came across a picture of some men and showed it to them. They immediately covered

their faces, because, there was before them the picture of some males, before whom it was prohibitory for women to go without veils.

This is an illustration of a gradual movement in the matter of customs from the spirit of the customs to the letter of the customs, from reality to shadow.

A book of Sir Henry Layard's travels in the East gives another instance of this kind. While travelling, he suddenly came across a number of women who were without their *pardahs* or veils. To cover their faces from the sight of Sir Henry, they immediately lifted up their loose gowns, under which there was no other underdress and covered their faces with them, disregarding the shame of standing naked before a foreigner for the purpose of preserving their custom of the *pardah*. This illustrates an attachment to the letter of a custom instead of to the spirit.

According to the Persian poet Farirudin Attar, the author of the book entitled "The language of Birds," it was the peacock that introduced Satan into the Paradise under the form of the seven-headed serpent. In punishment for this, the bird itself was expelled from the paradise. Thus, in the East, a bad omen came to be connected with this bird.

The East, and especially the great Indian Peninsula, is said to be the home of the peacock. Alexander the Great is said to have taken it from India to the West. It is said, that he was so much pleased with its beauty that he prohibited its being killed. Alexander possibly familiarized the bird in the West to a greater extent.

Maçoudi, the great Arab traveller and historian, also refers to the beauty of the Indian peacocks. He says that when taken to foreign countries, they lost the beauty of their feathers.<sup>1</sup>

It appears from the Old Testament that the peacock was taken to the Western countries of Asia long before Alexander's time.

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<sup>1</sup> Maçoudi, traduit par Barbier de Meynard, II, p. 438. Chap. XXXII.

King Solomon is said to have imported it into his country of Palestine from the East.<sup>1</sup>

The peacock is an old heraldic type of greatness and royalty on account of the beauty displayed by it when its plumes are opened. So, its crest is often presented to kings. There are 'eyes' as it were on its feathers. So a presentation of its feather to the king indicates a wish that the king may have many eyes upon his subjects. The peacock was the royal emblem of the kings of Burma, who traced their descent from the sun.

The story of the following Gujarati song is the reverse of that of the lady, narrated above and shows, how a queen loved a peacock and how she became a "Suttee" for the loss of this bird. The story embodied in it shows that, with some, a peacock is an auspicious bird and is a sign of good omen and happiness.

### મોરનું ગીત.

મુનરા મારે બેરહું રૂપલા મારી બધણી,  
 બધણી ઝોલવીરે આંખા ડાલસે.  
 બેરહું મુકયું સરોવર પાલસે  
 રાણી બરે ને મોર ધોરી ધોરી નાંખે ને.  
 રમતારે રમતાં ગોવાળીઆએ દીઠાં ને  
 કુવાને કઠિરે મોરલીઓ જીવે રમે.  
 રાજની રાણીએ પાણીલાં સાચ્યાં ને  
 કાષ્ટએ રે જામને રાજને સમજાવ્યા ને.  
 તમારી રાણીરે મોરસે જીઓ રમે,  
 ઘેલારે લોકે ઘેલરીઆં સીદ બોલો ને  
 અમારી રાણીરે રંગત મોહોલમાં.  
 લાવજોરે લાવજો ધાલ અને તરવાલ ને  
 જામને માઈરે વનનાં મોરને.  
 લાવજોરે લાવજો તીર અને કમાન ને

<sup>1</sup> I Kings 22 "Once in three years came the navy of Tharshish, bringing gold, and silver, ivory, and apes and peacocks." *Vide also II Chronicles, IX, 21.*

જામને માફ રે વનનાં મોરને.  
 મારજોરે મારજો હરણનો શેકાર જો  
 એક ના મારતારે વનનાં મોરને.  
 કામજોરે જામને રાણીને સંભળાવ્યાં જો  
 તમારા મોરને રાજા મારશે.  
 ભાઈ કાસદીઆ! ખરે જોરા મારોજો  
 જામને જગાવો વનમેના મોરને.  
 ભાઈ મોરલીઆ! ડુંગર નાસી જાજો જો  
 ઘેલારે રાજા તુંને મારશે.  
 પેહલોરે તોંચે મોરલીઓ ફફરાવ્યો જો  
 બીજોરે તોંચે તો મોરને નીચે પાજો.  
 ત્રીજોરે તોંચે મોરને કાવર ધાજો.  
 ચોઠોરે તોંચે મોરને ઘેરે લાજો.  
 સુનાની કાવરે મોર ઘેરે આયો જો.  
 ઉઠોની રાણી ખારલીયાં ઉધાડો જો.  
 હસતી હલલતી ખારલીઆં ઉધાડ્યાં જો.  
 રરતીએ લીધોરે વનનાં મોરને.  
 ઉઠો મારી રાણી મોરલીઓ સમારો જો  
 રરતી રરતીએ મોરલીઓ સમાર્યો જો.  
 આંસુએ વધાવ્યો વનનાં મોરને.  
 ઉઠો મહારી રાણી ભોજન કહારો જામીએ જો.  
 તમે જામો તમારાં છોડ્યાં જમારો જો  
 મને ને મોરને રે બેઢને સ્નેહ ધણો.  
 દોઢ બદ્ધમના મોરલીઆને ખાતર જો  
 હેંસી ટકાની મારી રાણી ચાલ્યાં રસણો.  
 કેહો તો રાણીની પતોરી વનાંડ જો  
 ઉપર કાતરાંડરે વનનાં મોરને.  
 કેહો તો રાણી ફરી મેહલ બંધાઉં જો  
 ઉપર ચીતરાંડરે વનનાં મોરને.

કહે તો રાણી જાદવ વેલ ગુઠાઉં જો

ઉપર બરાઉરે વનનાં મોરને.

મુખડ મંગાવો એહ સીંચાવો રાણી બધી મરે જો.

મુખડ મંગાવ્યું એહ સીંચાવી રાણી બરી મુખ્યાં

મોરને રે ખાતર રાણીરે બરી મુખ્યાં જો.

The purport of the story sung in this song is thus :

A queen had gone to a well with her maids. When they filled up their water-pots, a peacock, close by, upset them. They filled them up again and the peacock upset and emptied them again. This served as a play to the queen and her maids, and the bird became a favourite bird with her. Somebody went to the king and said " Lo ! your queen plays with a peacock." He, thereupon, sent for his bow and arrow and his sword, with a view to shoot and kill the bird. The queen, on learning this, asked him not to shoot her favourite peacock, but to go hunting and shoot the deer etc. The king did not mind her word and went to the well and killed the bird. He then carried the bird to the palace and asked his queen to open the door of the palace. The queen opened it and was surprised to see her favourite bird killed by the king in spite of her request not to do so. The king asked her to dress the bird for being cooked. She did so, all the time pouring tears from her eyes upon the body of the bird. The king then asked his queen to have with him her meals in which the peacock served as a dish. She refused to join him at dinner and continued mourning the loss of her favourite bird and directed that a pile of sandalwood may be prepared in which she may burn herself out of grief for her bird. The king offered to do all possible things to dissuade her. He offered to build a new palace with all various decorations of peacocks in it, to soothe her grief, but to no purpose. She burnt herself out of grief for her favourite bird.

In Rajputana, the *toran* (તોરણ) hung on the door of a house as a symbol of marriage " consists of three wooden bars fastened together in the form of an equilateral triangle and surmounted by the image of a peacock. The symbol is suspended at the por-

tal of the bride.”<sup>1</sup> Among the Rajputs, a peacock was a favourite emblem and a peacock’s feather often adorned the turban of a Rajput warrior.<sup>2</sup>

It is believed by some that the pea-hen conceives, not by the usual process of cohabitation, but, by licking the tears shed by the peacock.

A Gujarati book, speaking of the omens from this bird, says that, if it utters one word, *i.e.*, cries once, when a person starts to go to a foreign country, that is a good omen for the acquisition of wealth. If it does so twice, that prognosticates the acquisition of a wife, *i.e.*, marriage. If it does so thrice, that portends the acquisition of wealth.<sup>3</sup>

<sup>1</sup> Tod’s Rajasthan. New abridged edition, p. 26.

<sup>2</sup> *Ibid.*

૩ “ ગામ જતાં એક શબ્દ બોલે તો લક્ષ્મી પામે, બે શબ્દ બોલે તો સ્ત્રી-લાભ પામે, ત્રણ શબ્દ બોલે તો કલ્પનો લાભ દેખાડે. ”

## BIRTH CUSTOMS AND CEREMONIES OF THE PARSEES.

*(Read on 27th November 1912).*

**President**—LT.-COL. K. R. KIRTIKAR, I.M.S. (RETD.)

At the instance of Rev. Dr. Hastings, the learned Editor of the Dictionary of Religion and Ethics, I had the pleasure of studying, as a whole, the subject of all Parsee ceremonies, rites and customs, and of preparing an exhaustive essay on the subject. But, as the nature of Dr. Hasting's stupendous work required only some portions, here and there, as stray articles—and those even often compressed—under different alphabetical heads, I propose placing before the Society the humble result of my study, in the forms of papers. This is the first paper of its kind.

I have tried to give a description of the different ceremonies, rites and customs, giving, where possible and available, references to the religious or semi-religious Zoroastrian books. At times, I have attempted to explain the signification and symbolism without attempting any justification.

**Division of the subject.** All the Parsee ceremonies, rites and customs may be divided under the following heads.

- |   |   |   |
|---|---|---|
| I. Socio-Religious ceremonies and customs |   |   |
| II.—Purificatory                          | „ | „ |
| III.—Initiation                           | „ | „ |
| IV.—Consecration                          | „ |   |
| V.—Liturgical.                            | „ | „ |



## I.

## SOCIO-RELIGIOUS CEREMONIES AND CUSTOMS.

The ceremonies and customs, that fall under this head, may be subdivided, according to the three principal events of a man's life,—birth, marriage and death—under the following heads :—

A.—Birth Ceremonies and Customs.

B.—Marriage Ceremonies and Customs.

C.—Funeral Ceremonies and Customs.

*(A) Birth Ceremonies and Customs.*

The birth of a child is a very auspicious event in a Parsee

House. It was so also in ancient Persia.

The birth of a child,  
an auspicious event.

According to the Vendidad<sup>1</sup>, Ahura Mazda says :—" I prefer a person with children (*puthrâne*) to one without children (*aputhrâi*) ". Even the very ground, where lives a man with his children, is allegorically described as feeling happy.<sup>2</sup> Cultivation and a good supply of food to people are recommended because they make mankind healthy and able to produce a healthy progeny.<sup>3</sup> To be the father of good children was a blessing from the Yazatâs, like Tishtrya,<sup>4</sup> Mithra,<sup>5</sup> Haoma,<sup>6</sup> and Atâr,<sup>7</sup> and from the Fravashis.<sup>8</sup> To be childless, was a curse from the Yazatas.<sup>9</sup> Domestic animals, when ill-fed and ill-treated, cursed their master, that they may be childless.<sup>10</sup> Childlessness was something like a punishment from heaven.<sup>11</sup> God-given splendour<sup>12</sup> was associated with those who were blessed with children.<sup>13</sup>

<sup>1</sup> IV, 47.

<sup>2</sup> Vendidad, III 2.

<sup>3</sup> Vendidad III, 33.

<sup>4</sup> Yasht VIII, Tir 15.

<sup>5</sup> Yasht X, Meher, 65.

<sup>6</sup> Yaçna IX, Hom Yasht, 4, 7, 10, 13, 22.

<sup>7</sup> Yaçna LXII, Âtash Nyâish, 10; Vendidad XVIII, 27.

<sup>8</sup> Yasht X, Meher, 3; Yasht XIII, 134.

<sup>9</sup> Hom Yasht, Yaçna, Hâ XI, 3. Cf. The blessings and the curse of Cambyses (Herodotus III, 65). Cf. also those of Darius (Behistun Inscriptions IV. 10, 11).

<sup>10</sup> Yaçna XI, 1-2.

<sup>11</sup> Yaçna XI, 3; Yasht X; Meher, 38, 108, 110.

<sup>12</sup> Kharêno Mazdadhâta.

<sup>13</sup> Yçst XIX, Zamyâd, 75.

A Zoroastrian woman often prayed for a good, healthy child.<sup>1</sup> A Zoroastrian man and woman prayed before their sacred fire for a good virtuous child.<sup>2</sup> A woman without a child was as sorry as a fertile piece of land that is not cultivated.<sup>3</sup> She prayed for a husband who could make her a mother of children<sup>4</sup>.

Among the Achemenides, a wife who gave birth to many children was a favourite with her husband, who did not like to displease her in any way.<sup>5</sup> Children being the choicest gift of God, their lives were, as it were, pledged by parents for the solemn performance of an act.<sup>6</sup> We read in Herodotus<sup>7</sup>: "Next to prowess in arms, it is regarded as the greatest proof of manly excellence to be the father of many sons. Every year, the king sends rich gifts to the man, who can show the largest number, for they hold that number is strength." Strabo also says a similar thing.<sup>8</sup> We learn from the writings of the Christian Martyrs of Persia that the ancient Persians, did not like, for the above reasons, the prohibition against marriage among the Christians in the case of holy young Christian girls.

In the Avesta itself, we find no references to any ceremony or rite during the state of pregnancy. The only allusion we find is this:—Women on finding themselves *enciente* prayed before Ardviçura for an easy delivery,<sup>9</sup> and then for a copious supply of milk at their breast for their children.<sup>10</sup> The allusion to these prayers suggests, that there must be some formal ceremonies accompanying those prayers, but we do not know what they were.

Coming to later Pahlavi and Persian books, we find that the Shâyast lâ Shâyast directs, that when it is known that a lady of the family has become pregnant, a fire may be maintained most

<sup>1</sup> Yaçna IX, 22.

<sup>3</sup> Vend. III, 24.

<sup>5</sup> Herodotus IX, 111.

<sup>7</sup> I, 136.

<sup>9</sup> Yasht V (Abân), 87.

<sup>2</sup> Atash Nyâish, Yaçna, LXII, 5.

<sup>4</sup> Yasht V (Abân), 87.

<sup>6</sup> Herodotus IX, 10.

<sup>8</sup> Bk. XV, 11.

<sup>10</sup> Ardviçura Nyâish, 3.

carefully in the house.<sup>1</sup> The Saddar also gives this direction.<sup>2</sup> We have the remnant of this injunction in the present custom of some of the modern Parsees, who, on the occasion of the completion of the fifth and seventh months of pregnancy, light a lamp of clarified butter in their houses. The reason, assigned for this in the Pahlavi and Persian books, is, that the fire, so kindled in the house, keeps out *daêvas*, i.e., evil influences from the house. A fire or a lamp is even now taken to be symbolical of the continuation of a line of offspring. For example, it is not rare to hear, even now, words like these "*Tamâro cherâg roshan rahé*," i.e., "May your lamp be always burning." This benediction is meant to say: "May your son live long and may your line of descent continue."

According to the Avesta, in the state of pregnancy, a woman is to be looked after very carefully. It is wrong for the husband to have sexual intercourse with her in her advanced state of pregnancy, which, according to the Revâyets, commences with the fifth month.<sup>3</sup> She is to abstain from coming into contact with any dead or decomposing matter, even with a thing like one's tooth-pick which may contain germs of one's disease.<sup>4</sup>

During pregnancy, the modern Parsees have no religious ceremonies or rites. On the completion of the fifth month of pregnancy, one day is celebrated and known as "*Panch mâsiun*," i.e., the day of the fifth month. Similarly, a day is observed on the completion of the seventh month, and is known as *agharni*. These days are observed as auspicious days of rejoicement only in the case of the first pregnancy. They are observed not in accordance with any religious injunction or with religious ceremonies or rites. The expectancy of a child being

<sup>1</sup> Chap. X, 4; XII, 11. S. B. E. Vol. V, pp. 316, 343.

<sup>2</sup> S. B. E. Vol. XXIV, p. 277, Chap. XVI, 1.

<sup>3</sup> Four months ten days. Vide Anquetil Du Perron, *Zend Avesta*, Vol. II, p. 563.

<sup>4</sup> Shâyast lâ Shâyast, Chap. X, 20; XII, 13, (S. B. E. Vol. V, pp. 323, 344); Saddar, XVII, 2 (S. B. E. Vol. XXIV, p. 278).

a joyful event as said above, these days—especially some day after the completion of the seventh month—are observed as joyous occasions, when the lady who is *enceinte* is presented with suits of clothes by her parents, relatives and friends and especially by the family of her husband. The husband, in turn, is presented with a suit of clothes by the wife's family. Sweets are sent out as presents by the husband's family to the bride's house and to near relations and friends. In these sweets, one prepared in the form of a cocoanut,<sup>1</sup> has a prominent place. A cocoanut typifies a man's head<sup>2</sup> and so it is a symbol of fecundity. Some of the customs observed on these occasions are more Indian in their origin and signification than originally Persian or Zoroastrian.

In the case of the first delivery, it generally takes place in the house of the wife's parents. A room or a part of the room, generally on the down floor, is prepared and set apart for the purpose. As the *Vendidâd*<sup>3</sup> says, the place for delivery must be very clean, dry and least frequented by others. It appears, that in former times, such places were specially provided in Parsee houses on the down-floors. Parsee houses in those times had generally spacious down-floors that were used for all purposes. The upper floors were low, and were rather like lofts. So, the down-floors provided proper places for delivery, as enjoined in the *Vendidâd*. But, as, with changed circumstances, Parsee houses of to-day are not what they were before, and as, at present, in storied houses

<sup>1</sup> Among the Rajputs of India, the acceptance of a cocoanut is a symbol of the acceptance of a proposal for marriage (*Vide* Tod's *Râjasthân*.)

<sup>2</sup> The following story connects the cocoanut with a man's head: An astrologer once said to a king that whatever was sown or planted on such and such a coming auspicious day, would grow well. The king said: "Suppose somebody sows a man's head on a stony ground; will that also grow up into a luxuriant tree?" "Yes," said the astrologer. The king, thereupon, cut off the head of the astrologer and sowed it in a stony ground. The cocoanut palm grew out of it (*Journal of the Ceylon Asiatic Society*, January 1891).

<sup>3</sup> Chap. V, 46.

the down-floors in big towns are generally the worst part of the houses, places of delivery at the down-floor are now-a-days properly condemned as unhealthy. In the case of a house or a place, where no delivery has taken place before, the religious-minded persons generally take care that a religious ceremony may be performed there before the delivery. In other words, they get it consecrated. A priest or two say and perform the Âfringân prayer and ceremony over the place. At times, even the Bâj prayer is recited.

On the birth of a child, a lamp is lighted and kept burning, for at least three days, in the room where the lady is confined. The Saddar, speaks of three days. A lamp lighted on the birth of a child, It says: "When the child becomes separate from the mother it is necessary to burn a lamp for three nights and days, if they burn a fire it would be better—so that the demons and fiends may not be able to do any damage and harm; because when a child is born, it is exceedingly delicate for those three days."<sup>1</sup>

Some people keep the lamp burning for ten days and some for forty days, which are generally observed as the period of confinement.

On delivery, the mother is enjoined to remain apart from others. She is not to come into contact with fire, water, and other furniture of the house.<sup>2</sup> In the case of those that give birth to still-born children it is enjoined in the Vendidâd<sup>3</sup>, that they must thus remain apart for 12 days. This period has been latterly extended, as described in the later Pahlavi and Persian books to forty days in all cases of delivery. Now-a-days, a Parsee lady has generally forty days of confinement after delivery.

The Saddar says: "During forty days it is not proper that they should leave the child alone; and it is also not proper that the

<sup>1</sup> Chap. XVI, 2; S. B. E. Vol. XXIV, p. 277.

<sup>2</sup> Vendidâd, V, 45-49.

<sup>3</sup> Vendidâd, V, 55-56.

mother of the infant should put her foot over a threshold in the dwelling (*i.e.*, leave the house) or cast her eyes upon a hill, for it is bad for her menstruation."<sup>1</sup>

Some families, following the Hindu custom, observe the fifth day after birth known as *pachory* (*i.e.*, the fifth day) and the tenth day known as *Dasori* (*i.e.*, the tenth day) as gala days, but these days have no religious signification whatever.

During these forty days, the lady is in a state of isolation. She is not to come into contact with any body and with any part of the ordinary furniture of the house, especially wooden furniture and linen articles. Her food is to be served to her on her plate by others. Those who have to come into contact with her, have to bathe before they mix with others. Even the medical attendant had to do so; but, now-a-days, this sanitary rule is more honoured in the breach than in its observance. The original injunction seems to have been intended to observe "purity" in order to prevent the spread of the puerperal fever and such other diseases to which women in this state are subject.<sup>2</sup>

<sup>1</sup> Chap. XVI. 4, S. B. E. Vol. XXIV, p. 277.

<sup>2</sup> *Vide* The chapter on "Maternity and its Perils" in Mr. Havelock Ellis's "The Nationalization of Health" (1892) pp. 123-143. It says that in England and Wales where 4,500 women die every year in childbirth "about 70 per cent. of this mortality is due to puerperal fever" and that "almost the whole of this mortality might be avoided." It is the careless medical practitioners and midwives, that are responsible for this mortality because they do not take sanitary care, and carry germs from one woman in confinement to another. The Midwifery writers of old said to their disciples "Thine is a high and holy calling; see that thou exercise it with *purity*." In the enjoined isolation of the Parsee women during their confinement, the original intention seems to be that of observing *purity*. Some of the later Pazend and Persian writers have not properly understood the original good object of the early writers, and so, have carried the rigour of isolation too far. But anyhow, the original injunction of isolation is intended for the *purity* referred to by old midwifery writers.

At the end of forty days, which is the period of confinement, the lady has to purify herself by a bath before ordinarily mixing with others. At first, she takes an ordinary bath and then goes through what is called 'nân', a contraction of the Sanskrit word 'śnan,' which is a sacred bath. A priest, generally the family priest, administers that bath with consecrated water.

All the bedding and clothes of the woman, used during the forty days of her confinement after delivery are rejected from ordinary use. They are enjoined to be destroyed, lest they carry germs of disease among others. But now-a-days that injunction is not strictly followed.

Formerly, a mother in child-birth first drank a few drops of the sacred Haoma-juice, which was squeezed and consecrated in a fire-temple. The newborn child also was made to drink a few drops of this juice. Anquetil Du Perron<sup>1</sup> refers to this religious custom as prevalent in his time. In the Hom Yasht,<sup>2</sup> Haoma is said to give fine healthy children to women. Haoma was emblematical of immortality. But now-a-days this custom is rarely observed, and, in place of the Haoma juice, a sweet drink made of molasses or sugar is given to the child as a first auspicious drink.

Herodotus<sup>3</sup> refers to the custom of naming the child among the ancient Persians. We infer from what he says, that the parents waited for some time after birth and then watching the physical and mental characteristics of the child, gave them such names as indicated their characteristics. In the case of modern Parsees, many name the child after an immediate deceased ancestor. A Parsee name is made up of three names. The first is his general name. The second is his father's name and the third is his surname or family name. Now, it is the first of these three that is the proper name

<sup>1</sup> Zond Avesta II, p. 564.

<sup>2</sup> Yaçna IX, p. 22.

<sup>3</sup> Bk. I, 139.

of the child, and in the case of that name, many prefer to call a child by an immediate ancestor's name. Suppose a person named Jivanji had his father named Jamshedji, and his mother named Awabai. Then on the birth of a child, if it is a male child and if his own father (Jamshedji) was dead, he would prefer to name it Jamshedji. If it were a female child, he would like to name it Awabai after his deceased mother.

Some resort to a so-called astrologer and name the child as advised by him. This process of naming the child has one particular religious signification, and it is this: In all religious ceremonies, during life or after death, a person's name is recited as he or she is named at the time of his or her birth. This name is called, *Janam-nâm* or birth-name. In his or her Naojote or sacred shirt and thread ceremony, marriage ceremony, or any other ceremony, enjoined by him or her during life time (*Zindah-ravân*), the birth-name is recited together with the father's name. In all the ceremonies after death (*Anôsheh-râvan*), the name is similarly recited. In the case of a female, her personal name is recited together with that of her father as long as she is not betrothed. But after betrothal her name is recited together with that of her husband. As a lady's name is recited with her husband's in all ceremonies after betrothal, the ceremony of betrothal is known as "*Nâmzad shudan*" in Persian or "*Nâm pâdvun*" in Gujarati, meaning "to give a name."

The birth-day of a Parsi child—and especially the first birthday—is an important day. No religious rites or ceremonies are enjoined as necessary. But the parents generally like to celebrate it in, what one may call, a religious way. After a bath and a new suit of clothes, the child is generally sent with some sandal wood to an adjoining Fire-temple. There the ashes of the sacred fire is attached to its forehead. Some of those, who can afford, get a religious ceremony known as *Fareshtâ*<sup>1</sup> performed. That is generally done on the

<sup>1</sup> Pers. فرشتہ i.e., angel.



first birth-day. This ceremony consists of the recital of prayers in honour of the different Yazatas or angels and indicate that God's blessings are invoked upon the child and wished that it may be blessed with all the physical characteristics and mental virtues over which God has directed these Yazatas to preside. According to Herodotus <sup>1</sup> "of all the days in the year, the one which the ancient Persians observed most was their birth-day."

From a strictly religious point of view, there is nothing special to be remarked in the case of the childhood of a Parsi child. It is held to be innocent and not

liable or subject to the performance of any religious duties or rites. If God forbid—the child dies before the Naojote or the investiture of the sacred shirt and thread, its funeral ceremonies are on a lower scale. In the case of an adult male or female, if he or she belongs to the layman class the appellation of Behedin is added before his or her name in the recital of ceremonies. If the person belongs to the priestly class, the appellation is Ervad if he is a male and has passed through the initiating ceremony of priesthood (Nâvar). It is Oshta (Avestâ Hâvishta, *i.e.*, a disciple), if he has not passed through that ceremony. In the case of a female of the priestly class, the appellation is Oshti (feminine of Oshta), but in the case of a child, whether belonging to the priestly or layman class, it is 'Khurd,' *i.e.*, small or young. This appellation signifies that the deceased person was too young and that it had no responsibility for duties or rites as a Zoroastrian.

At or about the age of six, the child has to learn by heart a few religious prayers—especially those falling under the head of, and attached to the Nirang-i-Kusti <sup>2</sup>, *i.e.*, the recital for putting on

<sup>1</sup> Bk. I, 133. *Vide Ibid* Bk. IX, 110-14, for the king's birth-day feast Tykta'. The king soaped his head and gave gifts on this day. He refused no demands of gifts on that day.

<sup>2</sup> Spiegel, translated by Bloeck, Vol. III, p. 4. "Le Zend Avesta," par Darmesteter, Vol. II, p. 685.

the sacred thread. These must be learnt by heart for the coming occasion of its Naojoto, when it is to be invested with sacred shirt and thread. After this investiture, the child's name ceases to be recited as *Khurd* in the prayers accompanying religious ceremonies, but is recited as Behedin or Oshta, as the case may be, *i.e.*, as it belongs to the layman or the priestly class.

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# A FEW TIBETAN CUSTOMS AND A FEW THOUGHTS SUGGESTED BY THEM. THE PRAYER-FLAGS.

( Read on 30th July 1913. )

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I had the pleasure of paying in May-June this year, a five weeks' visit to Darjeeling, that beautiful

Introduction.

queen of the Himalayan hill-stations, which interests us—people from the south—mostly from two points of view.

Firstly, its beautiful scenery.<sup>1</sup> I have seen the Himalayan snows from several places in the north—from the valleys of Cashmere, Kangra, and Kulu, and from hill stations like Simla, Murree and Dharmasâlâ. I have walked over its snow in a shady corner of the Banihal Pass in Cashmere and on a hill at Nalkanda near Simla. Thus, I have enjoyed the Himalayan scenery from various places. But, I think the scenery of Darjeeling has a charm of its own, the beautiful tea-gardens on the slopes of the adjoining hills adding to its beauty. The sight, on a clear morning, of Mount Everest, the highest peak of the Himalayas (29,000 ft.), from the Senchal Peak (8100 ft.) and Tiger Hill (8,500 ft.), about 7 to 8 miles from Darjeeling, satisfies our curiosity of seeing from a distance the loftiest mountain in the world, but it is the great Kinchington, that pleases us the most. Standing on the summit of the Tiger Hill, one clear and quiet morning, on the 27th of May 1913, with the Himalayan range before me, with Mount Everest in the furthest distance, and the grand Kinchington presenting its brilliant and

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<sup>1</sup> As said by Mr. Bomwetsch, in his "Hand-book to Darjeeling," the Himalayas, the Niagara Falls and the Pyramids of Egypt are considered to be "the three greatest wonders of the world."

beautiful snowy front in the nearest distance, I was led to remember these first few lines of Milton's *Comus*:—

“ Before the starry threshold of Jove's court  
My mansion is, where those immortal shapes  
Of bright aerial spirits live insphered  
In regions mild of calm and serene air,  
Above the smoke and stir of this dim spot  
Which men call Earth.”

Secondly, its Bhutiâ people. The next thing that interests us, southerners, is the people of the different hill races of the Mongolian type that are found there. We see at Darjeeling, the people of Sikkim, Nepaul, and Bhutân. Darjeeling itself, at one time, formed a part of the country of Sikkim. Its district now meets the frontiers of Sikkim, Nepaul, and Bhutân—of Nepaul on the west, of Sikkim on the north, and of Bhutan on the north-east. Tibet is situated further to the north. “Bhutiâs” is the general term by which the people of these different countries, who profess Buddhism as their religion, are known here. They come from Sikkim, Nepaul, Bhutân and even Tibet.

The *Darjeeling Gazetteer* says :—“The word Bhotiâ means properly an inhabitant of Bhot or Tibet, and is synonymous with Tibetan. The native names of Tibet is Bod, and the Sanskrit form of this word was Bhot. The Sanskrit-speaking races of India have accordingly called the inhabitants of this region Bhotiâs. The country of Bhutân was so called by the Bengalis in the belief that it was the end of Bhot (Bhotânta), and the natives of Bhutân, as well as Tibet, are indiscriminately called Bhotiâs. The English word Tibet, appears to be derived from the Mongolian Thübot, which is the Mongolian name for the northern portion of the Tibetan plateau.”<sup>1</sup>

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<sup>1</sup> Bengal District Gazetteers.—Darjeeling, By L. S. S. O'Malley (1907), p. 46.

The above-mentioned native names of the country of Tibet—the Tibetan Bod and the Sanskrit Bhot—seem to signify some connection with the general belief of the early Tibetans, the belief of their very early Bon religion, which believed in the existence of spirits or goblins. We know, the Sanskrit word for goblins is *bhûta* (भूत lit. those that existed in the past), the equivalent of which we see in the words “bhût kâl,” i. e., the past times or past tense.

In the Vendidad of the Parsees, we have the mention of a demon

The word Buiti in the Vendidad and in the Bundelesh. “Buiti”<sup>1</sup>. It seems to be the Sanskrit “*bhuta*,” i. e., a spirit. The Pahalvi Bundelesh<sup>2</sup> speaks of this Buiti as But. It

says :—“The demon But is that which is worshipped among the Hindus. His splendour is contained in the idols. For example, they worship the idol of a horse.” Some identify this word But with Buddha, the founder of Buddhism. But it seems to be a common reference, both to the belief of the Hindus of India, and of the early inhabitants of Tibet, who believed in the influence of spirits or goblins and who had idol-worship.

The sturdy, good looking, broad-featured Bhutiâs at once

Religion in evidence at Tibet. attract our attention at Darjeeling. Their religious customs, manners and belief also

appeal to us at once, because we observe some of them, even in our daily walks, and in our frequent visits to the Observatory Hill, where they have a sanctuary or place of worship. As M. Bonvalot, the author of “Across Tibet” says : “In no country is religion so much in evidence as in Tibet. Every man has a praying-wheel in his hand which he continually turns even on horse back. Piles of stones engraved with mystical sentences are met with ; flags bearing the same mystical sentences flutter in the wind ; and in the very hills and rocks they are inscribed.” M. Bonvalot<sup>3</sup> thus sums up, as it were, the

<sup>1</sup> Vendidad XIX, 1, 2, 43 (Spiegel, 4, 6, 139).

<sup>2</sup> Bundelesh, Ch. XXVIII. 34 ; vide my Bundelesh pp. 38, 39.

<sup>3</sup> “Across Tibet,” being a translation of “De Paris au Tonkin à travers le Tibet inconnu,” by Gabriel Bonvalot. Translated by C. B. Pitman (1891), Vol. I., p. 31.

different forms in which the Buddhists of Central Asia keep up their religion in evidence: "To the north we can see on the sides of the mountain an inscription in very large letters. These are the sacred sayings of the Buddhists, which believers can decipher miles off. Never in my life have I seen such big letters; all the slopes of the Tien Shan would scarcely be sufficient to print a whole book. The Buddhists like to manifest their devotion in the open air, and when we leave the valley to reach by a pass the defile of Kabchigué-gol, we meet *obos*, or heaps of stones, upon most of which prayers have been engraved, at each culminating point of the undulating ground. These *obos* are generally placed on an eminence, at one of those spots where beasts of burden are allowed to halt and get breath. Advantage is often taken of these halts to make a light collation; after that, prayers are offered that the road may be a good one, when starting on a journey, while thanks are returned because it has been good, if the journey is ending. By way of showing respect or gratitude to the divinity, stones are heaped up, and a pole is often placed in the ground, with a prayer written on a piece of canvas tied to the end of it; those who follow after add more stones. Workmen specially employed, and travelling lamas, engrave prayers upon slabs and deposit them at the spot. Thus the *obo* is constituted, and the shepherds, the travellers, and the tribes on the march swell its proportions every time they pass, the heaps of stones gradually acquiring such colossal proportions that they have the appearance of monuments. Many Buddhists deposit images of Buddha, and of Tsong Kaba, the great reformer; and small pyramids of earth represent chapels, as I was informed. Others deposit carved fragments of horn, pieces torn off their garments, bits of horsehair (which they tie on to a stick), or anything which come handy to them; and when they are making the presentation, they offer up prayer."

One sees religion in evidence in all these forms, on a small scale at Darjeeling and in the adjoining hill-towns.

I propose placing before the Society, in the form of a few

The object of the Paper. My interest in monasteries. papers, the result of my observations and of my study at this station. I had the pleasure of observing their religious customs and manners at three of their monasteries and at their houses. I had visited their villages of Bhutiâ Basti, Tong Song, Âloo Bâri (potato-garden), Ghoom, Sukiapuri, and the village formed on the frontier of Nepaul. Their monasteries, known as *gompâs*, interested me very much, and I remember with pleasure the several hours I spent for several days in visiting them, and in the company of their Lamas or priests. Their monasteries appealed to me, because I was interested in the subject of monasteries when I was at College, where I had competed for a Prize Essay on the subject of "The Dissolution of the Monasteries in England in the reign of Henry VIII." It was that interest that had led me to visit some monasteries in Italy. I remember specially my visit, on 30th July 1889, of the Chartreuse or Monastery of St. Martino at Naples, which, at one time, belonged to the Carthusian monks, but is now held by the Italian Government, and which contains a picture—valued, as I was told, at 150,000 francs—of the three Persian *Magi* going with all oriental pomp to see the child Christ. Again, what added to the interest of visiting these monasteries, was the fact, that it was believed by some, that, as Buddhism had some influence on the early Christianity, the Buddhist monasteries had some influence on Christian monasteries.

Darjeeling has three monasteries in its vicinity. One is near the Bhutiâ Basti, on the road leading to Lebong. The second is situated on a hill near Ghoom. It commands a beautiful view of the country round about. The third is at Ging, about two or three miles below Lebong. It is situated in a picturesque quiet place surrounded by a number of fruit trees. The first monastery being nearer, I had paid it about six visits, and had spent a number of hours there, observing its religious services, and joining its religious processions. I had paid two visits to the Ghoom monastery and one to that at Ging.

In Darjeeling, one sees, at it were, only a tinge of the Tibetans and of their religion, manners and customs. So, I pray, that to my papers, only that much value may be attached, as to those based on one's observations at, what may perhaps be called, the borders of the Tibetan country. The result of the observations has been supplemented by the knowledge gained from a study of the books of travellers and from a personal talk with some of them. Among the travellers, I name with gratitude, Rai Sarat Chandra Das Bahadur, C.I.E., the author of the "Journey to Lhasa and Central Tibet" and of other interesting publications on Tibet, and Revd. Ekai Kawaguchi of Japan, the author of "Three years in Tibet." I had the pleasure of having long interesting conversations at Darjeeling with these well-known travellers.

The first thing that draws one's attention on entering Darjeeling and on visiting its monasteries and the houses of its Bhutiâs, is, what can be generally classed as, the Prayer-machines of the Tibetans.

Under the subject of "Prayer-machines," I include their

Prayer-flags

Prayer-wheels, and

Prayer-beads or Rosaries.

I will speak to-day of their Prayer-flags. Mr. Walter Hepworth, in his article on Flags, in the Encyclopædia Britannica,<sup>1</sup> says: "It is probable that almost as soon as men began to collect together for common purposes, some kind of conspicuous object was used, as the symbol of the common sentiment, as the rallying point of the common force." He adds that "flags or their equivalents have often served, by reminding men of past resolves, past deeds, past heroes, to rally to enthusiasm, those sentiments of *esprit de corps*, of family pride and honour, of personal devotion, patriotism, or religion, upon which, .. .. success in warfare depends."

<sup>1</sup> Vol. IX, 9th edition, p. 276.



As said in the above passage, we see, that religion, is one of the many things, the sentiments of which are sought to be rallied to enthusiasm by means of flags. In no religious community, is this seen to such a great extent as among the Bhutiâs or Tibetans. It is a question, whether the first "common purpose," for which man began to use the flag, was Religion, or War. From the ancient history of Persia, as referred to by Firdousi, it appears that the flag first came to be used by men for the purpose of warfare some thousands of years ago. Kâveh Âhangar (Kâveh, the Blacksmith), when he raised a revolt against the tyrannous rule of Zohâk, prepared a flag for the first time in Persia. He took a wooden pole, and raised over it the piece of leather with which he covered his body while working at his workshop as a blacksmith. Therewith, he first raised the banner of revolt, and many Persians rallied round it. With that banner—the very first Irânian banner—he and his followers went to Faridun, and implored him to march against Irân, and to relieve the country from the oppressive yoke of Zohâk. Faridun marched with that primitive banner to Irân, and freed the country from the foreign rule of Zohâk. From that time forward, the Kâvehâni banner (*i. e.*, the banner first prepared by Kâveh, the blacksmith)<sup>1</sup> became the standard of Irân, and carried its army to many a victorious battle. It formed the National banner, and, though its material was changed more than once, under the national name of Darafsh-i-Kâvehâni (*i. e.* the Drapeau of Kâveh), it continued as a whole till the time of King Yazdazard, the last of the Sassanian kings, when, being embellished with rich and precious jewels by many kings, it was valued by crores of rupees. In the Vendidad,<sup>2</sup> which seems to have been written at some time before 1200 B. C., we find a reference to a drapeau flying over a royal city. The royal city

<sup>1</sup> For further particulars about this banner *vide* my paper on Gurz (Journal of the Anthropological Society of Bombay, Vol. VIII, No. 7, pp. 478-496). *Vide* my Anthropological Papers (Part I), pp. 313-29.

<sup>2</sup> Vendidad, Chap. I, 7.

of Bâkhdhi (Balkh), where lived king Vishtâsp, the royal patron of the religion of Zoroaster, is spoken of as the city of "the exalted drapeau" (erêdhvô drafshâm).

But, for the present, we will lay aside the question, as to which was the first to introduce the use of flags among mankind—the Army or the Church—and simply say, that flags played a prominent part in the places of worship of many nations. In our country, we see them in the form of *Dhajâs* or *nishâns* on Hindu temples and Mahommedan mosques. They take a prominent part in religious processions.

The Bhutiâ or Tibetan flags, which play a prominent part in the religion of the Tibetans as a kind of prayer-machine, differ from the flags of other nations in this, that they are, to a great extent, what may be called, Prayer-flags. The flags of the Hindu temples or Mahommedan mosques carry some religious devices, but they are not prayer-flags in the sense, in which the flags of the Tibetan *gompâs* or monasteries, or some of the flags of the Tibetan houses are. First of all, we must clearly understand what we mean by "Prayer-flags."

By Prayer-flags are meant flags, (a) which have prayers inscribed on them, and (b) which, by fluttering high in the air, are believed to repeat, on behalf of the votaries who offer them, certain prayers.

(a) As to the first essential of a prayer-flag, viz., the inscription of prayers on it, the prayers may be short or long, according to the size of the flags. All the monasteries have wooden plates upon which the prayers are carved. They are generally imported from the big monasteries of Tibet. With an application of a particular kind of ink or a kind of colour, the Lamas stamp the flags with the prayers inscribed on the plates.

The votaries carry their own cloth to the *gompâs* or monasteries, and the Lamas or priests there, stamp the cloth with prayers. The most common prayer inscribed on it is the well-known Buddhist prayer "Om Mâni Padme Hûm", i. e., "Hail ! The Jewel

in the Lotus Flower.”<sup>1</sup> This short prayer seems to hold the same position among the Tibetans, as the *Pater Noster* among the Christians, the *Ahunavar* among the Zoroastrians, the *Bi’smillâh* among the Mahomedans. The votaries carry the prayer-stamped cloths home and hoist them on, or rather attach them to, long wooden poles. They take these poles to their monasteries or other smaller sanctuaries as offerings, and put them up in the compounds of the monasteries. They also put them up in the front of their houses. It is said that they put them up, even when travelling, near their tents.<sup>2</sup>

(b) As to the second essential of a prayer-flag, viz., that it should flutter high in the air, the principal idea at the bottom of the custom of having a prayer-flag is, that, by fluttering in the air, it repeats, on behalf of the votaries, the prayers inscribed on it. So, the higher the pole of a flag, the greater the chances of its catching even the gentlest of breezes, and the greater the flutter. As each fluttering movement is believed to repeat the prayer inscribed on the flag, the greater the flutter, the greater the meritoriousness to the offerer.

In the case of other religious communities, their places of worship have generally one flag, or, at times, two or three. But, in the case of the Bhutiâs or Tibetans, their *gompâs* or monasteries, their shrines and other places of worship have a number of them. On entering into the compounds of their monasteries, you see, at times, about 30 or 40 posted there. On grand occasions, public and private or domestic, they present a flag as an offering to the monastery, and plant it in its compound, believing, that its fluttering there would repeat a number of prayers on their behalf in that place of worship. Again, in the case of some other nations, their religious flags are generally confined to their religious places or to their religious processions, but in the case

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<sup>1</sup> Vide Dr. Waddell’s “Buddhism of Tibet or Lamaism”, pp. 148-49, for a full explanation of this mystic formula.

<sup>2</sup> “Across Tibet”, by Bonvalet, Vol. II, p. 12.

of the Bhutiâs or Tibetans, they are put up even at their houses. There is hardly a Bhutiâ house, which has not one or more flags fluttering high in the air before it. In fact, you can distinguish a Bhutiâ village from a distance by the number of flags you see flying there from big poles. Occasions of joy and of grief are the times when they hoist these flags. On occasions of joy they erect them for "good luck." <sup>1</sup>

When a person dies in a house, a flag in his honour is hoisted. Prayer-flags and It is believed to repeat prayers on his death. behalf or for his good. If there is more than one death during the year, more than one flag is hoisted. They generally see, that the flag flutters there during, at least, the first year of the death. If the cloth of the flag is torn by the force of the wind they renew it.

Besides these flags on long poles seen at the monasteries Variegated colours of and near the houses of the Bhutiâs, one prayer-flags. sees small flags or bannerets in various places, principally at some public or private shrines or altars, on streams or rivers, and in the hands of wandering priests or priestesses. At the smaller shrines and at the altars in the houses, these flags also take the form of a long string of cloth cut in a variety of forms. One sees such a shrine or altar on the Observatory Hill at Darjeeling. It is a sight worth seeing and even worth admiring, for those who take an interest in the subject, to see Bhutiâ women coming up to the sanctuary on this hill in the early morning, and to observe the devotion with which they present their offerings, and hang rows of bannerets there. I exhibit a few strings of these bannerets.

These mountain tribes live in the midst of the variegated colours of Nature. The wild flowers, shrubs and plants of the hill-forests give them, as it were, a taste for a variety of colours. The rising and the setting sun gives various beautiful hues and tints to their mountains and to the perpetual snows opposite.

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<sup>1</sup> Col. Waddell's "Lhasa and its Mysteries", p. 145.

They live and grow as it were in a feast of colours. So, they have a wonderful fondness for colours. I have noticed this in many a hill tribe of the Himalayas. I have seen this in their mountain-fairs—at the mountain-fair of Sipi at Simla on 14th May 1906, and at the mountain-fair of Siddhbâri on the way to Dâdâ from Dharamsâlâ in the Kângra Valley on 23rd May 1899. The women muster at these fairs in large numbers. It is a pleasure to see them in their dresses of variegated colours. Even their shoes display a variety of colours. At Darjeeling, they generally buy only the soles of their boots in the Bazaars, and make up the upper part at home from thick warm cloths of variegated colours according to their tastes. This taste of colours they carry to their gods, to their temples, shrines and altars.

It is said that all art had its early home in the Church. The Church has been the original home of Crude art displayed in them. Drama, Music, Painting, Sculpture and such other arts. One sees that, in however a rude beginning, on the Observatory Hill at Darjeeling. On many a pleasant morning, I was there, saying my silent prayers to Nature and to Nature's God, and hearing the prayers of the hale and hearty simple folk of the hill. The women came there, holding in one hand a home-made portfolio, containing various things for offerings, and in the other a kettle or jug containing their favourite drink of *Marwa*, their god's drink. Among the various things of offering, one was a piece of cloth. They carried with them scissors with which they cut the cloth artistically—and their art was, of course, of the roughest kind—according to their taste. They then consecrated it by waving it several times over the fire burning before the altar, and hung it over the shrine or altar. The cloth took the form of a string of pendants or *toran*. Some of the pieces of the cloth were stamped with prayers. One sees, as it were, a forest of such strings of pendants on the Observatory Hill, not only over the central shrine or altar, but also over some of the adjoining trees, under the shadow of which stood some smaller shrines.

Next to the shrines, one sees such strings of pendants also

Flags on streams and on the altars in the houses. Again, bannerets in the form of strings of pendants are seen over streams and streamlets. The Tibetans believe in a class of spirits or goblins, hovering everywhere and especially on the banks of streams or rivers. So, in their honour, they put up small flags across these streams. These take the form, not of poled-flags, but of a hanging string of pendants, such as those we find hung on gay ceremonial occasions in our country. The larger a stream, and the broader its ravine or bed, the greater is the seat of the spirit. So, the string, or, if I were to speak in our Indian word, the *toran* of small flags is, at times, 100 to 150 feet long, according to the breadth of the ravine through which the stream flows. It is fastened to trees on both the banks of the ravine. At times, the stream may be hundreds of feet below their houses or roads, and at times at the distance of a mile or so. In that case, instead of going down to the stream, they put up the string bannerets near their villages on some place above the stream. I saw a very long string of this kind at the village of Tong Song, which stands above a big stream, whose roaring noise, after a heavy downfall of rain, was heard for days together on a part of the Mall.

Rai Sarat Chandra Das Bahadur, while speaking of the flag-poles about 20 to 25 ft. high with inscribed banners, which he saw at Lhasa, thus speaks of the "fluttered fringes about a foot and a half broad" seen at various places in Tibet: "These 'fringes' are cotton strips on which are printed charms (mantras). Usually the figure of a horse<sup>1</sup> occupies the middle of the strip. They are called *lung-ta* or wind-horse, . . . . The 'inscribed banners' belong to the same class of objects, and have also prayers or passages from the scriptures printed on them."<sup>2</sup>

Col. Waddell<sup>3</sup> thus speaks of these prayer-flags: "These prayer-flags are luck-compelling talismans. They are called 'Dragon-horses,' and bear in their centre the figure of a horse with the mystic 'Jewel' on its back, and surrounding it are spells which combine Indian Buddhist mysticism with

<sup>1</sup> *Vide* the reference to the worship of the horse in the Pahlavi Bundesh (Chap. xxviii 34) in connection with the worship of But, *vide* above.

<sup>2</sup> "Journey to Lhasa and Central Tibet", by Sarat Chandra Das, C.I.E. (1902), p. 149 n.

<sup>3</sup> "Lhasa and its Mysteries", by Dr. L. A. Waddell (1905), pp. 85-86.

Chinese myth, and are intended to invoke the aid of the most favourite divinities of the Lamas upon the person who offers the flag and whose name or year of birth is generally inscribed thereon. The divinities invoked are (1) He who conveys wisdom (*Manjusri*); (2) He who saves from hell and fears (*Avalokita* incarnate in the Dalai Lama); (3) He who saves from accident and wounds (*Vajrapani*); (4) He who cleanses the soul from sin (*Vajrasatwa*); and (5) He who confers long life (*Amitayus*)."

Colonel Waddell reproduces in his book the inscription on a flag and gives its translation as follows <sup>1</sup> :—

" Hail ! *Wagishwari mum* <sup>2</sup> !

TIGER. Hail ! to the Jewel in the Lotus ! Hung <sup>2</sup> ! LION

Hail ! to the holder of the Dorje <sup>3</sup> (or <sup>3</sup>  
thunderbolt) ! Hung <sup>2</sup> !

Hail ! to the Diamond Souled one <sup>2</sup> !

Hail ! *Amarahnihdsiwantiye Swahāh* !

(The above is in Sanskrit ; now follows in Tibetan) :

Here ! Let the above entire collection (of deities whose spells have been given) prosper . . . (here is inserted the year of birth of the individual), and also prosper—

The Body (*i.e.*, to save from sickness),  
The Speech (*i.e.*, to give victories in disputes),  
And the Mind (*i.e.*, to obtain all desires);

PHŒNIX. Of this year holder (above specified) DRAGON  
and may Buddha's doctrine prosper ! "

One sees these prayer-flags, at Darjeeling, in, as it were, their different forms of evolution, or rather of degeneration. We see

<sup>1</sup> " Lhasa and its Mysteries ", by Dr. L. A. Waddell (1905), p. 87. The words in the 4 corners represent the position of the figures of these animals in the flag.

<sup>2</sup> These are the spells of the first four divinities named in Col. Waddell's above description of the prayer-flag.

<sup>3</sup> *Dorje* is a religious instrument in the monastery. It symbolises ecclesiastical authority. It is this word which has given Darjeeling its name.

them in their full forms in the compounds of the monasteries. These forms are, more or less, preserved near the houses of the Bhutias. On coming down the hill, we find near the houses of poor Bhutias the flag-poles with very sparse cloth. Then, some of them seem to be even without the prayer forms. Lastly, we find mere poles without any flag or cloth attached to them.

In the high ritual of the Tibetan Church, there is a particular process of flag-saluting in which their different gods seem to have different flags. Dr. Sven Hedin gives an interesting description of the ceremony.<sup>1</sup> In his description of the New Year Festival of the Court of the Tashi Lama he says :—

“ Now the religious ceremonies begin. The Tashi Lama takes off his mitre and hands it to an acolyte. All the secular lords on the open platforms also take off their mushroom-shaped hats. Two dancers with gruesome masks, in coloured silken dresses with wide open sleeves, come forth from the lower gallery, the curtain being drawn aside, and revolve in a slow dance over the quadrangle. Then the Grand Lama is saluted by the eleven principal standards in Tashi-lunpo; every idol has its standard, and every standard therefore represents a god of the copious Lamaistic mythology, but only the standards of the eleven chief deities are brought out. The flag is square, but strips or ribands of a different colour project at right angles from the three free edges; there are white flags with blue strips, blue flags with red ribands, red with blue, yellow with red strips, etc. The flag is affixed in the usual way to a long painted staff, round which it is wrapped when a lama brings it out. He marches solemnly up, halts before the box of the Tashi Lama, holds out the staff horizontally with the assistance of a second lama, and unrolls the flag, and then the emblem of the god is raised with a forked stick to salute the Grand Lama.

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<sup>1</sup> Trans-Himalaya, Vol. I., p. 315.



It is then lowered again, the flag is rolled up, and the staff is carried sloped on the shoulder of the bearer out through a gate beneath our balcony. The same ceremony is observed with all the standards, and as each is unfolded a subdued murmur of devotion rises from the assembly."

Col. Waddell, in his very interesting article on prayer-flags in his learned book on the Buddhism of Tibet<sup>1</sup>, points to the pillars of Aśoka in India, as the source or origin of the Tibetan Prayer-flags or Burmese Prayer-posts. He says: "Both are erected by Buddhists for the purpose of gaining merit and displaying aloft pious wishes or extracts from the law; and the surmounting geese form an essential feature of the abacus of several Aśoka pillars. The change from pillar to post could be easily explained, as great monoliths were only possible to such a mighty Emperor as Aśoka; but every one could copy in wood the pious practice of that great and model Buddhist who had sent his missionaries to convert them . . . . They (prayer-flags) are called by the Lāmas *Da-cha*, evidently a corruption of the Indian Dhvaja,<sup>2</sup> the name given by the earlier Indian Buddhists to the votive pillars offered by them as railings to Stupas . . . . The concluding sentence of the legend inscribed on the flag is usually 'Let Buddha's doctrine prosper'<sup>3</sup> which is practically the gist of the Aśoka inscriptions."

We referred above to the fact of the religion being much in evidence everywhere in Tibet, the prayer-flags being one of the ways of keeping it in evidence.

<sup>1</sup> The Buddhism of Tibet or Lamaism, by L. A. Waddell (1895) pp. 408-18.

<sup>2</sup> Cf. the Indian word ध्वज *dhajā* for a flag.

<sup>3</sup> Cf. a Zoroastrian's daily prayer. "Dād Din Beh Māzdayačnān āgahi ravāi goāfaragāni bād haftē keshvar jamin" i.e., "May the justice, knowledge, promulgation, and glory of the good Mazdayačni religion spread over (all) the seven continents of land."

We read the following on the subject in the narrative of Bogle's Mission.

"They erect written standards upon the tops of them (mountains), they cover the sides of them with prayers formed of pebbles, in characters so large 'that those that run may read.' " <sup>1</sup>

One can easily understand, why religion is more in evidence in Tibet than elsewhere, and why there are a number of prayer-flags, prayer-wheels, and big-lettered prayers on rocks, near springs and rivers in Tibet, and why they believe in the existence of spirits in streams and rivers, when he understands the difficulty, at times, of crossing these unbridged streams and rivers, a difficulty which causes the loss of many lives. Dr. Sven Hedin's description of the terror which struck him at the end of his Tibetan Journey, while crossing the Sutlej, gives us an idea of the difficulty of the road and also of the fact why religion is so much in evidence in Tibet. While observing the mode in which he was made to cross the Sutlej, suspended "between sky and water from a cable across its bed, he says:

"I have explored this river and discovered its ultimate source. Surely the discovery demands a victim! I never entertained such great respect for this grand majestic river as at this moment, and suddenly I realised the meaning of the *chhorten* pyramids and cairns of the Tibetans on banks and bridges, those cries for help against the uncontrollable powers of nature, and those prayers in stone to inexorable gods. My eyes fall on the gigantic white cauldron boiling in the abyss below." <sup>2</sup>

The way, in which Dr. Sven Hedin was made to cross, or rather was pulled over to cross, the river by means of a cable, was so terror-striking that the two missionaries, who had come

<sup>1</sup> Narratives of the Mission of George Bogle to Tibet and of the Journey of Thomas Manning to Lhasa by C. R. Markham (1876) p. 70.

<sup>2</sup> Trans-Himalaya, Vol. III., pp. 395-96.

to the opposite bank to receive him, congratulated him "on having performed the short aerial journey without mishap" and told him that "an Englishman had turned back on seeing the cable." No wonder then, that the uncultured simple Tibetans resort frequently to prayers in this land of risks and dangers. I personally realize the terror which should strike one on a similar occasion, as I had the opportunity of seeing, though not of crossing, a rope-bridge over the Jhelum in Cashmere, while going from Murree to Srinagar in May 1895. This bridge was not of the same type, but was one, over which passengers are carried blindfolded on shoulders by the villagers used to the mode. One thought, suggested to us by the consideration of all the above modes in which religion is kept in evidence in Tibet, is, that even civilized countries try to a certain extent, to keep it in evidence. The inscriptions in large characters of scriptural passages on the walls of churches and on the walls of schools in scriptural classes, and the religious paintings in places of worship are, to a more or less extent, another form of keeping religion in evidence.

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## A FEW TIBETAN CUSTOMS AND A FEW THOUGHTS SUGGESTED BY THEM. THE PRAYER-WHEELS

( Read on 24th September 1913. )

*President*—Lt.-Col. K. R. KIRTIKAR, I.M.S., (Retd.)

In my paper before the Society at its July meeting, at the  
 Introduction. outset, I divided the subject of the Prayer-  
 Machines of the Tibetans into Prayer-flags,  
 Prayer-Wheels, and Prayer-Beads or Rosaries. I then dwelt,  
 at some length, on the subject of the Prayer-flags and exhibited  
 some of their small Prayer-flags and their prayer-streamers of  
 variegated hues. To-day, I place before the society, a specimen  
 of their small prayer-wheels, and will speak on the subject of  
 these prayer-wheels which I saw at Darjeeling in their *gompas*  
 or monasteries, at the family altars in private houses, and in the  
 hands of the itinerant Lamas and their laymen and laywomen.

The prayer-flags first draw our attention when entering into  
 the compounds of Buddhist monasteries at Darjeeling. Then, the  
 next thing that draws our immediate attention, is the number of  
 prayer-wheels which we see arranged in a row on the two sides  
 of the entrance to the monastery. These prayer-wheels are also  
 spoken of by different travellers of Tibet, as prayer-barrels,  
 prayer-cylinders, prayer-drums, prayer-mills and even as prayer-  
 machines. They turn on an axis from the right to the left.  
 They have Tibetan prayers inscribed on them on the outside.  
 The axis in the hollow of the machine has a roll of paper—  
 large or small according to the size of the machine—which is  
 inscribed with Tibetan prayers.

It was on the morning of the 21st of May 1913, that I saw, for  
 the first time in my life, a Tibetan *gompa*  
 The description of a Prayer-wheel. or monastery and its prayer-wheels, of both  
 of which I had occasionally read a good deal.  
 The prayer-wheels or barrels, which I saw at the *gompa* of  
 Bhotia Basti, varied in size from 2 feet in height and 1 foot in

diameter to 8 or 9 feet in height and 3 to 4 feet in diameter. In the above monastery, I saw in all 12 small barrel-shaped prayer-wheels—seven on the left while entering and five on the right. In the verandah on the right, I saw a large wheel, which one would rather call a machine. The worshipper on entering into the monastery, at first, turned all the twelve small wheels outside. He had simply to give a push to the wheels which then turned round for a number of times. He then thought, that he had, as it were, recited a number of prayers. He then went up the verandah and began to turn the huge wheel there. This was no light work. A weak person cannot do that easily. The worshipper sat himself down, and then, catching hold of a large strap attached to the wheel, began to pull it. Thus, the wheel turned from right to left. The movement, which one has to give to the body while turning it, is like that we observe in a person turning a grinding-mill, in our country. As, by long working at the grinding-mill, one exhausts himself, so, one can exhaust himself in the case of these prayer-machines. I think the work at these huge machines is heavier than that at a grinding-mill. I was touched at the devotion with which a pious old woman turned such a large prayer-wheel at the beautifully-situated monastery of Ging. The woman, I was told, was wandering from monastery to monastery to seek her heaven, depending upon the charity of the monasteries for her board and lodge, which were always free for such pilgrim-travellers.

These big machines had, at the top, two small sticks or pegs, projecting about two or three inches from the outer surface of the barrel. In the revolution of the barrel, these projecting pegs struck two small bells that hung from the ceiling. The bells gave a sonorous sound, which gave, as it were, a solemn harmony to the movement of the wheel and produced a kind of rude music, which, however rude, added to the solemnity of the religious place in a sequestered corner of wild nature.

These Prayer-wheels are often decorated. The projecting parts of the axis of the wheel are decorated with coloured cloths.

Again, the barrel of the machine is painted with various gaudy colours which we often see on some of the temples of our country.

Besides these wheels of different sizes which are seen in the monasteries, one sees smaller prayer-wheels in the hands of Lamas and also in the hands of laymen of both sexes. While going about for their ordinary business purposes, they carry these small wheels in their hands and turn them with a view to acquire meritoriousness at all times. While turning these, they often repeat the sacred words: "Om! Mani Padme Hung!" i.e. "Hail! Jewel (Lord of Mercy) in the Lotus-Flower" <sup>1</sup>

According to Col. Waddell, these words are believed to be "the mystic spell" of "the most popular of all the divinities of the later Buddhists, namely, the 'Lord of Mercy' (*Avalokita*, in Tibetan *Chän-rä-zi*), who is supposed to be a potential Buddha who relinquished his prospect of becoming a Buddha, and of passing out of the world and existence into the Nirvana of extinction, in order to remain in heaven, and be available to assist all men on earth who may call upon him to deliver them from earthly danger, to help them to reach paradise and escape hell." The Tibetans believe that all "these three great objects" are "easily secured by the mere utterance of the mystic spell..... It is not even necessary to utter this spell to secure its efficiency. The mere looking at it in its written form is of equal benefit. Hence the spell is everywhere made to revolve before the eyes, it is twirled in myriads of prayer-wheels, incised on stones in cairns, carved and painted on buildings, as well as uttered by every lip throughout Tibet, Mongolia, Ladak, and the Himalayan Buddhist States down to Bhotan, and from Baikal to Western China."<sup>2</sup>

<sup>1</sup> "Lhasa and its Mysteries" by Dr. Austine Waddell (1905) p. 29. *Vide* also Dr. Waddell's "Buddhism of Tibet" pp. 148-14.

<sup>2</sup> Col. Waddell's "Lhasa and its Mysteries" p. 29. The first word *Om* (ॐ) of this mystic spell is used in India as a kind of magic word or amulet. It is inscribed on books and tablets. I have seen it even in the Gujarati inscription of a Parsee tablet in a *dharamsala* erected at Sanjan. The *Dharamsala* was first erected by the late Mr. Vicaji Taraporewala, a Parsee, celebrated in all the country round Tarapore, and, at one time, much known in the court of the Nizam. Having fallen into ruin, a new one is erected. The tablet of this *Dharamsala* begins with the word ॐ.

I have seen these mystic words written on side rocks, at several places, on my way to Sukhiapuri and Rangaroong. This is their most sacred prayer. It is like the Bi'smillah prayer of the Mahomedans, the Yathâ Ahu Vairyo of the Zoroastrians, the *Pater Noster* of the Christians. When at Darjeeling, on many a morning, at a very early hour, I heard from my bed-room the low muttering voice of a Bhutia man or woman passing along the road, reciting this prayer, and turning his or her wheel.

The word "Mani" in the above short prayer, which is generally inscribed on the prayer-wheel and with the recital of which a Tibetan turns the wheel, has given to the wheel its ordinary name of "mani."<sup>1</sup> The Tibetans know this wheel by the name of K'orlo.<sup>2</sup> This wheel is always to be turned from the right to the left.

It is said, that besides the machines of various sizes standing in the monasteries, and the small portable ones carried by the religious-minded, which we generally see in and round about Darjeeling, there are many of different sizes that are erected on the tops of mountains, and over the currents of rivers,<sup>3</sup> where, turning by the force of winds and of the running waters, they repeat, by their movement, the prayers inscribed over them, and are believed to bring merit to the pious erectors, and good to the world round about. Some prayer-wheels are erected over fire-places, so that they may turn by the ascending currents of heated air.<sup>4</sup> In Tibet, even ordinary houses of a somewhat richer class of persons have a row of barrel-shaped prayer-wheels set up in a prominent part of the building, where it can be easily turned by the inmates or the visitors of the house.<sup>5</sup>

<sup>1</sup> For a fuller account of the cult of the Tibetans, and of this "mani," vide "Bod-Youl ou Tibet," par M. L. de Milloué, (1906), pp. 241 *et seq.*

<sup>2</sup> *Ibid.* p. 254.

<sup>3</sup> "Journey to Lhasa and Central Tibet" by Rai Sarat Chandra Das Bahadur, C. I. E., p. 28.

<sup>4</sup> "Diary of a Journey through Mongolia and Tibet in 1891 and 1892" by William Woodville Rockhill (1894) pp. 86-87.

<sup>5</sup> *Ibid.* p. 366.

When one had no work to do he turned the wheel.<sup>1</sup> Itinerant singers carried these prayer-wheels and turned them while singing.<sup>2</sup>

Dr. Waddell speaks of the use of a kind of prayer-wheel in Tibet the like of which I have not seen in Darjeeling. It is "a stationary praying-wheel, which is turned like a spinning-top by twirling its upper stem."<sup>3</sup> (For the figures of this prayer-wheel and the smaller hand wheels, *vide* the figures at the commencement of this paper. I am indebted to Dr. Waddell's excellent book for these figures.)

People carried and turned these prayer-wheels even while riding. Dr. Sven Hedin speaks of two old Lamas, who "as they rode incessantly turned their *Korlehs*, or prayer-wheels, mumbling *Om maneh padmeh hum!* without for one moment tiring, their voices rising and falling in a monotonous, sleepy sing-song."<sup>4</sup> The smaller prayer-wheels are placed on the outer side of the monastery, so that, even when the monastery is closed, worshippers can go there and turn them. Rai Sarat Chandra Das Bahadur speaks of a monastery which was deserted, but still it was at times visited by women for "turning the prayer-wheels outside the temple."<sup>5</sup> While speaking of the castle of Diba Dongtse, he says: "Around this (the central court-yard), on the sides, the building is 40 feet high, and has three stories, along the outer edge of which, on the court-yard side, are rows of drum-shaped prayer-wheels two feet high, and as much in diameter, that take the place of railings."<sup>6</sup> At times, they were placed in the passages of palatial residences of cardinals, like that of the Potala, the palace of Delai Lama, where people turned them on their way to and back from the residences.<sup>7</sup>

<sup>1</sup> *Ibid*, p. 248. <sup>2</sup> *Ibid* p. 300.

<sup>3</sup> Dr. Waddell's "Lhasa and its Mysteries," pp. 405-406.

<sup>4</sup> "Central Asia and Tibet. Towards the Holy City of Lhasa" By Sven Hedin, Vol. II (1903), p. 390.

<sup>5</sup> Journey to Lhasa and Central Tibet. By Sarat Chandra Das, C.I.E. (1902), pp. 24-25. <sup>6</sup> *Ibid* p. 98. <sup>7</sup> *Ibid* p. 166.



Now, what is the origin of this custom of turning the prayer-wheels, as a form of prayer. I think, the

The origin of these cylinders.

custom has arisen from the *form* of ancient manuscripts which contained prayers. Even

now, many an old Sanskrit manuscript is found written on rolls, i.e., large strips of papers that are rolled.<sup>1</sup> We know, that all horoscopes in India are prepared in rolls. It seems, that in old times, when prayers were written on rolls, one had to turn such rolls to recite the prayers. For the sake of convenience, these rolls were rolled round rods or poles which acted like axis and looked like cylinders or barrels. The worshipper went on turning the roll, as he read the prayer on it. In the case of many worshippers, the prayer was mechanically read without being understood. In such a case, the worshipper hastened in his work with a view to finish his roll. The work of reading a whole prayer-manuscript being long and tedious, at times, portions here and there were enjoined to be omitted or willingly omitted. The omissions hastened and thus shortened the work. Such a process went on gradually. It seems then to have proceeded to such an extent, that it came to be understood and believed that the turning of the roll from the beginning to the end, with the recital of a short prayer-formula amounted to a recital of the whole prayer inscribed on the roll. Then, gradually, even the recital of the short prayer-formula was ignored and the process came to a mere turning of the roller or wheel. Thus, in the gradual evolution of the ways or processes of recital, we find at the bottom, what we can term "the shortening-process." It is the process, which one also finds in the case of the use of prayer-beads or rosaries, of which I will speak, later on, in another paper before the Society. The shortening-process seems to be at the bottom of all the different forms of the prayer-machines, though we cannot exactly trace—

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<sup>1</sup> My friend Ervad Nusserwanjee Burjorjee Desai, in the course of the discussion that followed the reading of this paper, said, that he had seen an old Parsee manuscript written on such a roll.

in fact one has not sufficient materials to trace—its evolution in the case of prayer-flags.

As an instance of the shortening-process, in solemn matters, one may refer to the origin of the use of the words  
 Instance of a shortening process.      “Hip, Hip, Hurrah”. It is said, that Peter the  
 Hip, Hip, Hurrah.      Hermit went from village to village preaching  
 the Crusades. He held the flag of the Cross in his hand and going to the villages shouted “*Hierosolyma est perditæ*,” i.e., “Jerusalem is lost.” He called the Christians to a Crusade or Holy War, repeating those words and drawing their attention to the fact of their holy city of Jerusalem being in the hands of the Saracens. Afterwards, in order to save himself the trouble and the time of frequently repeating the whole sentence, he recited only the first letters,—*h*, *i*, and *p*—of the three words of the above sentence. These three letters gave him the word “Hip.” So, he repeated the word Hip. When he entered the villages shouting the word “Hip, Hip”, the people responded to his appeal by shouting “Hurrah”. This instance, though not on all fours with our subject, illustrates, how man always tried to shorten all his work, even his recital of holy formulæ and prayers.

# A FEW TIBETAN CUSTOMS AND A FEW THOUGHTS SUGGESTED BY THEM. THE PRAYER-BEADS OR ROSARIES.

(Read on 26th November 1913.)

President—Lt.-Col. K. R. KIRTIKAR, I.M.S. (Retd.)

In my two preceding papers on Tibetan customs, read before the July and September Meetings of the Society, I dwelt on two of the Prayer-machines of the Tibetans, seen in Darjeeling, *viz.*, Prayer-flags and Prayer-wheels. To-day, I want to speak on Prayer-beads or Rosaries, the last of the three divisions in which I divided the Prayer-machines. We are more or less strangers to the Prayer-flags and Prayer-wheels but not so to the Prayer-beads or Rosaries which form a part of the paraphernalia or apparatus of the places of worship of many religious communities—the Hindus, Buddhists, Mahomedans, Zoroastrians and Christians.

As Colonel Waddell<sup>1</sup> says, “the rosary is an essential part of a Lama’s dress ..... Its use is not confined to the Lamas. Nearly every layman and woman is possessed of a rosary, on which at every opportunity they store up merit.”

Rosary, a part  
of a Lama’s dress.

The instruments of ritual in a Tibetan Monastery, or, as Mon. L. De Milloué speaks of them, the utensils of worship,<sup>2</sup> are various. Among these, the rosary or the chaplet is one of the most important. They call it *Tenva*<sup>3</sup> (*Prenba lit.* a string of beads). During the course of the ritual, it is generally placed on a low wooden platform on the left of the officiating Lama, who occasionally lifts it and turns its beads. Colonel Waddell gives an interesting and exhaustive description of the Tibetan rosary.<sup>4</sup>

<sup>1</sup> The Buddhism of Tibet or Lamaism, p. 202

<sup>2</sup> “Ustensiles du culte” (“Bod-Youl ou Tibet” par L. De Milloué (1906) p. 252.

<sup>3</sup> *Ibid* p. 255.

<sup>4</sup> “The Buddhism of Tibet or Lamaism” by L. A. Waddell (1895) pp. 202-10.

I produce before the Society, a rosary, which I purchased for 12 annas from a Bhutia at a house in the village of Bhutia Basti. In itself, it is not worth that price, but its owner parted with it with some hesitation at that price, because as he said, it had the additional value of being consecrated by a pious Lama. The house-wife did not part with hers, with which she had said many a prayer before the household altar, whereat all the arrangements were well-nigh of a kind similar to that of the altar of the monastery, though on a very small scale.

The rosary of a Tibetan Buddhist Lama has 108 beads. It has two additional strings, each of 10 beads, which act as counters. Every time the 108 beads are turned, one of the beads of the first counter, which marks "units", is turned to note the recital of 108 repetitions. That string has, at its end, a *dorjé* which, representing a thunderbolt, serves as a symbol of authority in the hands of the Lamas, and which has, as such, given its name to Darjeeling, which means the seat of the *dorjé* or the ecclesiastical authority. The second string marks dozens, i. e., on the recital of  $12 \times 108$  prayers, one of the beads of this second string is turned. This second string has a small bell, called *drilbu*, attached to it.

Several reasons are assigned for the fact of a Tibetan rosary containing 108 beads. 1. One is, that, the names of two of the Tibetan gods, whose names are told on the rosary, are 108. 2. The second reason is that the number of the volumes of their *Kâgyur*, one of the two divisions of their scriptures, is also 108. 3. The third reason is that the footprints of Buddha contain 108 sub-divisions. So, the number of beads, symbolize, as it were, all these sacred facts. 4. It is believed by some, that the number 108 was borrowed by the Tibetan Buddhists from India, where the Vaishnavas have a rosary of 108 beads. 5. Colonel Waddell assigns another reason. He says:—"The reason for this special number is alleged to be merely a provision to ensure the repetition of the sacred spell a full hundred times, and the

extra beads are added to make up for any omission of beads through absent-mindedness during the telling process or for actual loss of beads by breakage".<sup>1</sup>

The materials of which the beads of a rosary are made vary according to the god or gods in whose honor, or with whose name or names, the prayers are repeated.<sup>2</sup> The materials generally used are crystal, turquoise,<sup>3</sup> wood, amber, coral, bone, conch-shell, etc.

The Tibetan Buddhists attach a good deal of importance to the bones and skulls of their Lamas, especially to those of pious Lamas, and use them for various purposes. The thigh-bones and the leg-bones are used for trumpets. The skulls<sup>4</sup> are used as bowls for drinking purposes. Other bones are used for making beads of their rosaries.

I remember a morning (22nd June 1913), when, on my way to Rangaroong, about 8 miles from Darjeeling, I met two begging Lamas on the road. I also remember having met one such Lama one morning on my way to Lebong. These itinerant Lamas were, as it were, roving monasteries in themselves, that is to say, they carried over their body almost all the requisites required in a monastery for ritualistic purposes. They carried the following articles on their bodies :—

1. A drum.
2. A bell (drilbu).

<sup>1</sup> "The Buddhism of Tibet or Lamaism." p. 203. <sup>2</sup> *Ibid*, pp. 150-151.

<sup>3</sup> Turquoise, so called, because it first went to Europe from Turkey, was known in Tibet from olden times. It was known in Persia as *pirouzeh* (پروزه) since the 7th Century. From there, it came to India and from India it went to Europe *via* Turkey. *Vide* Mr. B. Lamper's interesting article on Turquoise in the East in "The Field Museum of Natural History Publication, 169, Anthropological Series Vol. XIII."

<sup>4</sup> "Of the skull he maketh a goblet, from which he and all of the family always drink devoutly to the memory of the deceased father (Friar Odoric. "Cathay and the way thither" by Yule, revised by Cordier (1913) Vol. II, p. 254.

3. A dorjé or doroche, an instrument with two knobs at both the ends. It represents a thunderbolt which is an emblem of power. Often, it resembles a sceptre.
4. A rosary in the hand.
5. A Prayer-wheel (k'orlo).
6. A conch.
7. A flag. At times, the flag was put on a long stick, which also acted as a hill stick.
8. A rosary on the neck like a necklace.<sup>1</sup>
9. A trumpet made of a thigh bone.
10. A spear-like instrument (p' ourbon).
11. A mitre on the head.
12. A trident.<sup>2</sup>
13. A Prayer-book.

Of all the instruments, the bone trumpet drew my special attention. One of the Lamas said, that it was made out of the bone of the leg of a pious Lama, and added, that the departed souls of the Lamas, instead of being offended, were pleased at the use of their bones for musical instruments

The use of bone  
in rosaries, trum-  
pets, etc.

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<sup>1</sup> Dr. Sven Hedin, in his description of these wandering Lamas, refers to these rosaries on their necks. (*Trans-Himalaya*, Vol. I, p. 362.)

<sup>2</sup> The mention of a trident among the Buddhist instruments of worship may strike one as strange. But one must know, that the latter day Buddhism and especially the Tibetan Buddhism has been a strange mixture. The early religion of Tibet was known as Bon religion. It was in the 8th century, that Padma Sambhava introduced Buddhism into Tibet. This Buddhism is also known as Lamaism. It is a corrupted form of Buddhism. One sees in it, together with the outward Buddhistic symbolism, a mixture of Shivaistic element and of pre-Buddhistic superstitions, wherein, as said by Rai Sarat Chandra Das Bahadur, fantastic devils and demons and their rites and sacrifices take an important part. The pre-Buddhistic blood-sacrifice also continued to a certain extent.

On the Buddhist altar on the Observatory Hill at Darjeeling, one sees a number of Hindu tridents. Again, among the numerous worshippers at this altar, one sees a number of Hindus, especially the Shaivites. Not only that, but the priest who looks after this shrine is a Hindu priest, and it is under his guidance that both the Hindus and the Bhutia Buddhists present their offerings, and it is under his presence that the Lamas say their prayers.

during the rituals. Colonel Waddell refers to such thigh-bone trumpets.<sup>1</sup> M. Bonvalot also refers to blowing "into human thigh-bones with leather bags at the end."<sup>2</sup>

It is not only the Lamas in the monasteries that use the rosaries but all the religiously inclined Bhutias, male and female, also use them. It is not unusual to see many a Bhutia on the hill or in an adjoining village, moving about with rosaries in their hands and turning the beads while reciting their prayers.

As said by Colonel Waddell, even pedlars and traders "produce all sorts of things for sale with one hand, while they devoutly finger the beads of their rosary with the other."<sup>3</sup> M. Bonvalot refers to some sanctimonious old lamas "quickly turning mills or telling their beads" in the midst of ordinary work.<sup>4</sup>

Mr. G. Clarke Nuttal, in his interesting article on "The Rosary and its History"<sup>5</sup> says : "It (rosary) . . . is a link with the days behind History, its origin is lost in the mists of the dawn of civilization in the Far East, and though many now feel, it is a hindrance rather than a help to their devotions, it has undoubtedly played a definite and real part in the chief great religions that have moulded the minds of men."

It seems, that in many religious communities, certain prayers had to be repeated several number of times.

The origin of the use of a Rosary. That repetition seems to have been enjoined for several reasons :—

At one time, as in the case of the philosophy of Pythagorus, numbers were believed to have certain efficacy. So, certain small

<sup>1</sup> *Vide* Col. Waddells' "Lhasa and its Mysteries," p. 220, for the figure of a Lama holding "a trumpet of human thigh-bone in right hand, and a skull-bowl in left."

<sup>2</sup> "Across Tibet," Vol. II, p. 132.

<sup>3</sup> "Lhasa and its Mysteries" by Col. Austine Waddell (1905), p. 213.

<sup>4</sup> Across Tibet, Vol. II, p. 132.

<sup>5</sup> "Great Thoughts" February 1911, p. 359. I am indebted to my assistant, Mr. R. N. Munshi, for kindly drawing my attention to the article.

prayers, or prayer-formulæ were required to be recited a number of times, say a hundred or a thousand. That was to be done in the midst of their longer prayers.

I would illustrate, what I have to say on the subject of these repetitions of prayers, by instances from the prayers of my own community.

a. A Parsee has to recite in the midst of his larger prayer of Ahuramazda Yasht, 10 Ahunavars or Yathâ-Ahu Vairiyos.

b. In the midst of the recital of the Vendidad, even the fast recital of which takes at least about six hours from midnight to morn, at one place in the long service, the officiating priest has to recite 200 Ahunavars and 100 Ashem Vohus.

c. In the recital of the Yaçna, in the *paragnâ* or the preliminary part of the service, the officiating priest has to recite the 100 names of Ahura Mazda 10 times.

All these recitals would require some mode of calculation and some instruments for counting.

Irrespective of the belief in the efficacy of numbers, certain prayers were enjoined to be repeated, on account of their own efficacy. For example, a Parsee is asked to repeat his Vispa Humata prayer<sup>1</sup> three times, his Nemo-âongham prayer four times. That seems to have been enjoined for the purpose of the efficacy of the prayers themselves.

3. Certain long prayers had to be recited during the different parts of a day, of a month, or a year, or on particular occasions. At times, people did not know these prayers by heart. They even

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<sup>1</sup> This short prayer can be rendered thus :—

“ I would entertain good thoughts, good words and good actions with my (i.e., as enjoined by my) reason. I would not entertain evil thoughts, evil words, and evil actions with reason. All good thoughts, good words and good actions lead to the best (state of) life (or paradise). All evil thoughts, evil words and evil deeds, lead to the worst (state of) life (i.e., Hell). All good thoughts, good words and good actions are apparent (i.e., have apparent efficacy). ”



did not know to read them. In that case, they were enjoined to recite shorter prayers a number of times in lieu of the long prayers. For example, a Parsee who did not know the Khorshed and Meher Nyâishes, in honour of the Sun and Mithra, the Yazata of Light, which he was enjoined to recite thrice during the three *gahs* or periods of the day, was allowed to recite so many Ahunavars or Yathâ Ahu Vairiyôs in their stead. The recital of these short prayers a number of times,—at times twelve hundred, for example, in the case of the non-recital of the Gâthâs on the Gâthâ Gâhambâr days, required a counting machine or instrument like the rosary.

Thus, we see, that rosaries or chaplets first came to be used to count up the number of prayers that were enjoined to be recited a number of times.

The above view of the case is supported by what the emissaries of the Pope, who went as missionaries under St. Francis Xavier to Japan in the sixteenth century, said. They said ‘The Japanese pray on beads as we do ; those who can read use little books, and those who pray on beads say on each bead a prayer twice as long as the Pater Noster’<sup>1</sup>. This fact shows that those who knew their ordinary prayers recited or read from books. They had no need of rosaries. But, it was only those who did not know the ordinary obligatory long prayers that required the help of rosaries to say short prayers, which they were expected to know by heart.

Thus, the principle underlying this process seems to be this : At first, it was enjoined by the priest that the worshippers had to say certain prayers, either as atonements for crimes or for removal of certain difficulties, sicknesses or calamities or for the fulfilment of a certain desire. At times, the worshippers did not know these prayers by heart, or did not know to read them from the prayer books. In such a case, the priest enjoined as substitutes the recitation of shorter prayers or short prayer-

<sup>1</sup> Quoted by Mr. C. Nuttall, in “ Great Thoughts ” of February 1911, p. 359.

formulae a number of times. Thus, the Zoroastrian Mobad enjoined the recital of so many Ahunavars, the Christian Padre of so many Pater-Nosters, the Buddhist Lama of so many *Om mani padme hum*, the Hindu Brahmin of so many mantras, the Mohamedan Mullah of so many *kalamâs*.

This is the first stage in the evolution of what we would term the "shortening process." For long prayers, short were substituted and enjoined to be said so many times.

Then we come to the second stage. There were many who did not know even the short prayers, enjoined to be said in lieu of the long ones whose recital was impossible for them. They, proceeding in the downward line of the shortening-process, rested satisfied with the recital of only the first words of the Prayers. For example, instead of reciting the whole of the *Om mâni padme hum*, a Tibetan remained satisfied with the utterance of the first word *Om*.

The most common use of beads in prayers among the laity in some religious communities seems to have crept in at this stage. Some means to count the number of prayers—the Ahunavars, the Pater Nosters, the *Om mani padme hums*, the Mantras, the Kalamâs, were to be found. The beads supplied the means.

Then came another stage, where even the recital or repetition, of any scriptural word whatever, was dropped, and simply the turning of beads was continued as a part of one's religious life. Hence it is, that we see many a religiously inclined person turning his beads in the midst of other work, or even while moving about.

Again, it must be noted that this shortening process did not remain confined to the illiterate or to those who did not know their prayers. Others, who were in a position to say their long prayers also began to resort to this shortening process. Thus the use of beads or rosaries seems to have come into greater use in what may be known as the shortening-process or the substitution-process in the recital of prayers.

These processes have, as it were, their parallels in other kinds of "substitution-process", of which we find many instances in various communities. For example, it is meritorious to give board and lodging to travellers and to supply them with horses for going from one stage to another. So, in China, people, going on tops of hills or mountains, throw paper tents, paper horses and paper articles of food down below, with the belief that, by being wafted all round, they may bring them the meritoriousness of the charity of free lodge and board for travellers.

It is said, that in China if the drugs named in some medical man's prescriptions are not to be had, some burn the prescriptions, and dissolving the resulting ash in water, drink the solution believing that the efficacy of the drug is thereby transferred to the water.

I had the pleasure of seeing a Chinese temple at Calcutta on the evening of 3rd July 1913. I saw there a number of coloured papers containing short Chinese prayers. The worshipper purchased these papers and burned them, believing, that with the rising smoke the prayers written on the papers ascended on his behalf to the high Heavens. It is with such a similar idea of the substitution-process that they either burn paper-horses and articles of food or fling them into the air, believing that thereby they provide animals of transport and articles of food to travellers and thus collect for themselves in the Heavens the meritoriousness of giving hospitality to travellers. I produce before the Society here a few prayers purchased at the above Chinese temple.

Number of beads  
among other com-  
munities.

Among different religious communities,  
the number of beads in the rosaries varied.

1. The Buddhist rosary has 108 beads with two strings each of ten beads, one counting the units and the other the dozens.

2. Among the Brahmins, the Vaishnavites like the Buddhists have their rosaries of 108 beads, but the Shaivites have those of sixty-four.

3. The Mahomedans have rosaries made of three chaplets, each of 33 beads. These 99 beads are turned with the recital of each of the 99 names of God. There is one bead extra, the hundredth, which represents the name of God himself.

4. The Christian Catholic rosaries consist of 150 small beads with ten large ones at the interval of every 10 beads. They are turned at each recital of Ave Maria, i.e., Hail Mary. After the recital of every ten Ave Maria prayers they recite one Pater Noster, whose recital is noted by the large bead placed after every group of 10 small beads. The number 150 represents 150 Psalms. It was the duty of the pious to recite, or read during the course of every day these 150 Psalms. But in the early days of Christianity, there were hundreds and thousands who neither knew their Psalms by heart nor knew to read them. So, they were enjoined by the priests to recite one Pater Noster or Lord's Prayer—a short prayer which could be easily committed to memory,—for every Psalm which they could not recite. Hence, it was to count these Pater Nosters that the rosaries first came into use among them.

In those early days, the Knights who formed religious orders—for example, the Knights of St. John—were, to a certain extent, illiterate, more illiterate than the clerks or the clergy. So, when the latter were, as a matter of course, required to recite the 150 Psalms, the Knights, not happening to know them by heart or to read, were required to repeat 150 Pater Nosters in their stead. In order to be able to do so properly, they had to carry with them rosaries.

5. The *tasbeih* or rosary which a Parsee priest uses for counting the 200 Yathâ-Ahu-vairyos, and 100 Ashem-vohu prayers during the celebration of the Vendidad (Chap. XIX) is made of 100 beads.

We find, that in many cases, it is the first words of the short prayers, which the rosaries enumerate, that have given names to the rosaries.

1. The old name of a Christian rosary is Pater Noster, which forms the first word of the Pater Noster prayer recited with its help. Those who made rosaries were called Pater Nosterers. The Pater Noster Row in London is said to have derived its name from the fact that the old Pater Nosterers manufactured their Pater Nosters or rosaries there.

2. The Mahomedans called their rosaries *tasbih* (تسبیح) from the fact that their "most meritorious ejaculation," Subhâna 'illâh! (i.e. 'I extol the holiness of God'! or 'O Holy God'!) was known as *tasbih*. This ejaculation, "if recited one hundred times, night and morning, is said by the Prophet to atone for man's sins, however many or great. *Vide* Mishkât Bk. X, ch. II."<sup>1</sup>

The rosary is also spoken of as *subhah* (سبحه) among the Mahomedans. It consists of 100 beads, and is used by them for counting the 99 attributes of God, together with the essential name Allâh (God); or the repetition of the *tasbih* ("Oh! Holy God"), the *Tahmid* ("Praise to God"), and the *Takbir* ("God is Great!") or for the recital of any act of devotion."<sup>2</sup> The Mahomedans use rosaries in their *zikrs* (ذکر) *lit.* remembering, which is a "religious ceremony or act of devotion, practised by the various religious orders of Faqirs or Darweshes."<sup>3</sup> Meditation, holding breaths for a long time, and dancing are included in these practices.

3. The Zoroastrians of India use for rosary the Arabic word *tasbih*, which seems to have come down to them through the Persians. But the Zoroastrians of Persia use the words Band-i-

<sup>1</sup> Hughes' Dictionary of Islam; *vide* the word 'Tasbih'.

<sup>2</sup> Dictionary of Islam, by Hughes (1885), p. 546. *Vide* the word "rosary."

<sup>3</sup> *Ibid*, p. 703. *Vide* the word *zitr*.

Yathâ Ahu Vairyô (lit. the knot of Yathâ Ahu Vairyô) for their rosary. Here also, we find, that the words Yathâ Ahu Vairyo, which begins the Yathâ Ahu Vairyo prayer, recited a number of times, have given its name to the Zoroastrian rosary. It is said that the beads of this rosary are made of knots of fine woollen thread. It is made up of 100 or at times 1,000 knots. Now-a-days the Persian Zoroastrians have also begun using glass beads which they call Mohreh (مهره).

In some communities, their words for the rosaries explain the purposes for which they are used. For example, among the Ceylonese Buddhist monks, a rosary is called *Nawaguna Mâlê*, i.e. a string or garland for counting the nine virtues.<sup>1</sup> Similarly, in modern Persia, a Zoroastrian speaks of his rosary as a "Band-i-Yathâ Ahu Vairyo, i.e., the knots (بند) for counting the Yathâ Ahu Vairyo prayers.

We have no authentic account of the use of rosary in ancient Iran. The Parsees have no original word in the Avesta, Pahlavi or old Persian for a rosary. The word they use for it is, as said above, the Arabic word تَسْبِيح (tasbih) used by the Mahomedans. Another word which they use for it is *hârdi* (هاردی), which is Gujarati and which literally means (beads) arranged in a row (*hâr*). The use of these foreign words shows that they had nothing like rosaries at first. Its use came in afterwards from other communities. We do not find the word *tashih* in the old Persian dictionary *Burhân-i-Kâteh*. This also shows the later use of the word by the Persians and the Parsees. Of course, they had, like other religious communities, to recite some short prayers in the midst of the ritual for a number of times. But the number of recitals was not unusually long. It was 200 the most in the Vendidad. But latterly, a larger number began to be enjoined for recital in lieu of several long prayers. It is then that its use seems to have been introduced.

<sup>1</sup> Col. Waddell, *Journal of the Royal Asiatic Society*, 1896, p. 576.

We find that many an article, first used for religious purposes, has latterly begun to be used as an article of toilet or dress. The Cross is an instance of this kind. It was, as it were, transferred from the Church to the body of the votaries of the Church, at first, as an amulet or a thing of religious efficacy. It then gradually formed the part of the dress and began to be used as a decoration in the safe-guard of a watch or in a brooch on the neck, etc.

I have seen in Italy, and especially in Naples, during my visit of the country in July 1889, many an Italian lady and gentleman carrying on their body, in some form or another as decoration, articles of ancient phallic worship, especially those found in the ruins of Pompei or Hercules.

The same is the case with the rosary. It has passed from the Church to the dressing-room as an article of dress on the necks of ladies. It is so in Tibet and elsewhere. The present *dânâ-roki sânkri* (འཕྲུལ་རྒྱུ་སྐྱུ་རྒྱུ་) i.e., the grain-shaped necklace, hanging from the neck of many a Parsee or Hindu lady, seems to have evolved from the original use of the rosary as an article of decoration. One speaks of a *moli-ni-mâlâ*, i. e., a pearl necklace on the neck of a lady, and *mâlâ jahpvi* or *feravvi*, i. e., to turn a string or rosary. The latter phrase has proverbially come to mean to say prayers. The word *mâlâ* is common in both the phrases.

Mr. Nuttal says of the Christians, that "the use of rosaries for personal adornment was, later, carried to such an extent that its religious office was in danger of being forgotten. So, the Church exerted its influence to put an end to this unbecoming state of affairs, and in the fourteenth and fifteenth centuries, we find various laws passed against this abuse by the ruling bodies of different Continental towns. Thus Nuremberg forbade its citizens to use any Pater Noster of above a certain value, while somewhat later Regensberg put a limit (namely, three or four) to the number of rosaries which a single individual might

possess, and, moreover, limited the value of each of those to ten guelden.”<sup>1</sup> Though latterly rosaries began to form a part of the dress, the grains which formed them continued to be spoken of as beads, which was originally a religious term, derived from the word “bidden” to pray.

The rosary has given a name to one of the Catholic feasts, viz.: “The feast of the Blessed Rosary.”

We find, that in many religious communities, flowers, or some vegetable products, at first, formed the beads of rosaries. Other materials came to be used latterly. As flowers play an important part in the religious services and ritual of many communities, it is natural that they served as beads at first. The very words for rosaries in most languages seem to prove this fact. Col. Waddell, says of the Burma Buddhist rosaries :—

“Among the Buddhists of Burma, the rosary is known as *Tsi-puthi*” which literally means ‘the mind-garland,’ i. e., the meditation rosary.... It consists of 108 beads, corresponding, it is alleged to the 108 symbols in Buddha’s sole or foot-prints. .... A most rare and costly rosary found occasionally among the wealthy lay devotees is formed of compressed sweet scented flowers, pressed into cakes of a wood like hardness and then turned on a lathe into beads. Such beads retain their perfume, it is said, for ages. This is the nearest approach to the more primitive rosary, viz., a garland of flowers.”<sup>2</sup>

Again take the English word “rosary.” It originally meant a “rose-bed.” The German word “*rosenkranz*” similarly means both, a “garland of roses” and a “rosary.” The Sanskrit word for a rosary is (माला) *mâlâ*, which means a garland of flowers as well as a rosary. Our Indian word *mâlî* originally

<sup>1</sup> “Great Thoughts” of February 1911, p. 360.

<sup>2</sup> Dr. Waddell, Proceedings of the Asiatic Society of Bengal, December 1892, p. 190.



means a garland-maker. Again the Indian word (हार) *hâr*, when used in connection with flowers, means a garland of flowers, but as *hârdi* (हारदी), it is used by Parsees for a rosary. So all these words indicate, that, at first, beads were made of flowers or some such garden-productions.

Entering into "the mists of the dawn of civilization" while tracing the origin of the use of rosary, Mr. Nuttall begins with the Brahminic faith and says :—

"The falling tears of Siva became transformed into the rough berries of the Rudraksha tree. So, .....the Hindoo had his rosary of Rudraksha berries to aid him in his petitions to Siva the terrible, or a rosary cut out of the wood of the Tulsi shrub to assist him recite the praises of Vishnu, the preserver. To this day the Brahmin believes that abstraction—detachment from the world around—is best attained by counting and repetition ; so, he, still uses his Siva rosary of sixty-four beads, and his Vishnu rosary of one hundred and eight beads to attain the desired attitude of mind by endlessly reiterating his invocations over it."<sup>1</sup> This shows that in India also flowers or plants served as beads.

Colonel Waddell says of the Ceylonese rosaries that "the material of which the beads are composed varies with the wealth and caprice of the owner. The commonest rosaries have their beads of cocoanut shell, or of a seed, .....Some rosaries are of *Sandal* wood, and a few are of precious stones. But no importance seems to be placed upon the particular material of the beads, as is done in Tibet, where the rosary has attained its highest development."<sup>2</sup>

Mr. Nuttall relates the following interesting legend which is  
 A Christian legend believed to have introduced the use of the  
 about the first use of the word 'rosary'. words, 'rosary' for a 'Pater Noster':

<sup>1</sup> "Great Thoughts" of February 1911, p. 359.

<sup>2</sup> Journal of the Royal Asiatic Society of London for 1896, p. 576.

"A certain pious lad found his chief delight in making a wreath of flowers—roses for choice—to adorn a figure of the Virgin. This he did until he entered the Cloister as a Monk, when to his grief, he found that henceforth it would not be possible to continue his offering. But an old priest to whom he told his trouble advised him to repeat fifty special 'Ave Marias' every day and offer this exercise to 'Our Lady' in lieu of the flowers. She would know and understand his motive and accept his offering. This advice the young novice followed most faithfully. One day his duty took him through a wood where robbers were lying in wait for him. As they watched a favourable opportunity to attack him, they saw him suddenly stand still and repeat his customary Aves. To their surprise a beautiful vision of a woman took the prayers as they fell from his lips, each prayer being changed into a lovely rose, and she wove them into a garland or rosary. Needless to say, this sight convinced, the robbers of their sin and converted them to a better life" <sup>1</sup>.

Mr. Nuttall also gives another tradition about the origin of the name 'rosary'. He says: "A favourite appellation of the Virgin Mary in those days was *Rosa Mystica*, and since the old *Pater Noster* had become by this time almost exclusively used in the glorification of the Virgin, it was more aptly termed a *Rosarium* or *Rosary* than a *Pater Noster*" <sup>2</sup>.

The use of the rosary seems to have come down to the Tibetans from their own ancient religion—  
Buddhism giving the use of rosaries to others. the Bon religion—in a synod of which even Persia and India had sent their sages, and whose many practices they have preserved in spite of their Buddhism. According to the teaching of that religion, the rosaries varied in form and colour according to the degree of meditation and according to the kind of offerings.<sup>3</sup>

<sup>1</sup> "Great Thoughts" of February 1911, p. 156.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Bodh-Youl ou Tibet*, par L. de Milloué, p. 156.

Buddhism confirmed its use. India knew the use of rosaries from very ancient times.

It is said on the authority of Abdul-Haqq, a great commentator that the early Mahomedans counted their prayers in praise of God by the use of pebbles.

Mr. T. P. Hughes, the author of the Dictionary of Islam,<sup>1</sup> thinks that it is probable that the Mahomedans borrowed the use of rosaries from the Buddhists, and latterly, during the Crusades, gave it to Christianity through the Crusaders. Its use is said to have been introduced in Christianity in A.D. 1221, by Dominic, the founder of the Black Friars. It is said of an Egyptian ascetic named Paul of Pherma who lived in the fourth century, that when ordered to recite 300 prayers, he counted the prayers with 300 pebbles which he had previously collected. He threw out the pebbles, one by one, at every prayer.<sup>2</sup>

This, in my opinion, explains the use of the pebbles in the Vendidad, recited during the Nirangdin ceremony of the Parsees, wherein, at the end of the recital of 200 Ahunavars, pebbles are thrown on the recital of each Yathâ Ahu-Vairyo in the vessels containing the sacred *gao-mez* (urine) and water.

The Lamas often use their rosaries to drive off the evil spirits.

The Tibetan rosary used as a devil-driving instrument.

On the morning of 4th June 1913, I happened to be in one of their annual devil-driving processions, wherein they carried all the books of the monasteries through the village, believing that the carrying of religious books through the sheets exercised the evil spirits. In the march of the procession, the head Lama often flourished his rosary round about to drive away devils from the village.

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<sup>1</sup> Hughes' "Dictionary of Islam" (1885), p. 546. *Vide* the word 'Rosary'.

<sup>2</sup> *Ibid.*

Rev<sup>d</sup>. Kawaguchi, in his above-mentioned interesting book, entitled "Three years in Tibet <sup>1</sup>" gives an account of what is known among the Tibetans as a "hail-proof temple." Therein, he says that the priest, called Ngak-pa, pronounced an incantation and flourished his rosary to drive away the storm of hail from the adjoining fields.

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<sup>1</sup> Three years in Tibet, by Rev. Ekai Kawaguchi (1909), pp. 271—76.

## TIBETAN SALUTATIONS AND A FEW THOUGHTS SUGGESTED BY THEM.

(*Read on 28th January 1914.*)

*President*—Lt.-Col. K. R. KIRTIKAR, I.M.S. (*Retd.*).

Salutations are of two kinds. 1. Oral or by spoken words, and 2. Gestural, or by certain movements of some parts of the body. Out of these two heads, the Tibetan salutations, of which I propose to speak a little to-day, fall under the second head, *viz.*, Gestural salutations.

Colonel Waddell thus speaks of the Tibetan mode of salutation. "The different modes of salutation

Different travelers on the modes of salutation. Col. Waddell.

were curiously varied amongst the several nationalities. The Tibetan doffs his cap with his right hand and making a bow

pushes forward his left ear and puts out his tongue, which seems to me to be an excellent example of the 'self surrender of the person saluting to the individual he salutes,' which Herbert Spencer has shown to lie at the bottom of many of our modern practices of salutations. The pushing forward of the left ear evidently recalls the old Chinese practice of cutting off the left ears of prisoners of war, and presenting them to the victorious chief." <sup>1</sup>

Mons. L. De Milloué thus refers to the Tibetan mode of salutation: (I translate from his French.)

M. L. De Milloué. "Politeness is one of the virtues of the Tibetan. He salutes by taking off his cap as in Europe and remains bareheaded before every person whom he respects; but by a strange usage, when he wishes to be particularly amiable and polite, he completes his salutation by two gestures which appear at least strange to us: he draws the tongue rounding it a little and scratches his ears. When he presents himself before a superior, he prostrates himself nine times, so as to touch with his forehead the wood flooring; then, drawing backward, he seats himself on the floor at

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<sup>1</sup> Col. Waddell's "Lhasa and its Mysteries," pp. 423-24.

the other end of the hall. If he addresses himself to some Lama of high rank, after the strict prostrations, he remains on the knees, the head inclined down to the ground until asked to get up. An indispensable element of the Tibetan politeness is the gift of a kind of scarf of silk called *Khata* (Kha-btags or dgâltag), "scarf of happiness." Two Tibetans of good company (position) never approach each other without presenting the *Khata* to each other. If they are of equal rank then they are satisfied with a simple exchange of scarf. When an inferior is received by a superior, the first thing he does, after prostrating himself according to the etiquette, is to present respectfully a *Khata*, which the superior, whatever be his rank, receives with his own hand; then, at the moment when he takes leave (to depart), the high personage, in his turn, gets a scarf placed by one of his men on his shoulders; and if he wishes to honour in a special way, he himself passes it round his neck. This usage is so universal, that one does not send a letter without joining to it a small *Khata* inside for that purpose.

"These scarfs are made of a kind of gauze of very light silk at times united and at times loose. They are more large than broad and terminated at both the ends with fringes. Sometimes, the most beautiful (scarfs) carry, below the fringes, worked up in the stuff, the sacred formula of invocation, *Om ! Mani padmé Houm* (O ! the Jewel in the lotus. Amen !) They are always of a bright colour, especially white or red, preferentially white. They are made of all dimensions and of all qualities, and naturally the value of the *Khata* depends upon the rank of the person who offers and of the person to whom it is offered." <sup>1</sup>

According to M. Bonvalot, the Tibetan—"in order to salute us, lifts up his thumbs and protrudes an enormous tongue, while he bows profoundly."

Bonvalot.

ly." <sup>2</sup>

<sup>1</sup> Bod Youl ou Tibet, par M. L. De Milloué (1906), pp. 60-61.

<sup>2</sup> Across Tibet, being a translation of "De Paris au Tonkin à travers le Tibet inconnu," by Gabriel Bonvalot, translated by C. B. Pitman (1891), Vol. II., p. 2.

Further on, M. Bonvalot speaks thus of these and other similar expressions of approval. "They express disagreement by joining the thumb-nails, and agreement by putting them just the opposite way. Putting the thumb up means approval and satisfaction; raising the little finger denotes hostility, while to keep it in this position and at the same time to shake the head signifies dislike. The two thumbs placed perpendicularly one above the other, with the tongue hanging out, denotes superlative approval".<sup>1</sup> For an expression of thanks also, the same form of salutation is resorted to. M. Bonvalot says of a Tibetan:—"He thanked us effusively, with uplifted thumbs and protruding tongue, for all the presents we had given him; and when we gave him back the meat . . . he prostrated himself."<sup>2</sup>

Dr. Sven Hedin. Dr. Sven Hedin also refers to the common mode of saluting by protruding the tongue.<sup>3</sup>

At first this mode seemed to him "a mockery."<sup>4</sup> He also refers to the custom of taking off the cap while saluting. That was done with the left hand, when they at the same time scratched their heads with the right one.<sup>5</sup> In the midst of their conversation they often shot out their tongues "from politeness and friendliness."<sup>6</sup> He refers to another form of saluting, viz., that by rubbing foreheads.<sup>7</sup>

According to Rai Sarat Chandra Das Bahadur, in the Bardon district of Khams, "when two acquaintances meet they touch each others foreheads together by way of salutation."<sup>8</sup> According to Mr. Rockhill, the Editor of Mr. Sarat Chandra Das's book, this mode is also prevalent among the Mahomedans.<sup>9</sup>

<sup>1</sup> *Ibid*, p. 98.

<sup>2</sup> *Ibid*.

<sup>3</sup> Trans-Himalaya, Vol. I, p. 185.

<sup>4</sup> Trans Himalaya, Vol. I, p. 244.

<sup>5</sup> *Ibid*, p. 284.

<sup>6</sup> *Ibid*. pp. 284, 434.

<sup>7</sup> *Ibid*, Vol. I, p. 100.

<sup>8</sup> Journey to Lhasa and Central Tibet, p. 197.

<sup>9</sup> *Ibid*, note.

Mr. Sarat Chandra Das says further: "Among the Golog people it is customary to greet one another with a kiss, and whoever omits the kiss when meeting or parting with an acquaintance is considered rude and unmannerly."<sup>1</sup> Mr. Rockhill<sup>2</sup> has some doubts about the custom of kissing, which, as Mr. Sarat Chandra Das himself says, is prevalent only among the Golog people and is held as "gross immodesty" at Tashilhunpo.

Mr. Rockhill<sup>3</sup> thus speaks of the mode of salutation in Central Tibet :—  
W. W. Rockhill.

"In Central Tibet the salutation consists in sticking out the tongue, pulling the right ear, and rubbing the left hip, making a slight bow at the same time. . . . . Throughout Tibet, to say a thing is very good, they hold up the thumb with the fingers closed, and say "*Angé tumbo ré*" 'It is the thumb,' i.e., it is the first. Second class is expressed by holding up the index with the remark "*Angé nyiba ré*"; and so on down to the little finger, which means that it is the poorest of all, "*T'a-ma ré*," "It is the last" "<sup>4</sup>

Mr. Rockhill thus speaks of the mode of salutation in another part of Tibet, the region of Dre'Ch'u, the river of golden sands: "The mode of salutation among the people in this section of the country is novel. They hold out both hands, palms uppermost, bow with raised shoulders, stick out their tongues, and then say *Oji, oji*. When desirous of showing respect to a person, or expressing thankfulness, they stick out their tongue and say *Ka-drio*."<sup>5</sup> This mode of salutation by "holding out both hands, palms uppermost, and bending the body slightly" is prevalent among the Mongols also. <sup>6</sup>

<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.* p. 197, note.

<sup>3</sup> "The Land of the Lamas" by W.W. Rockhill, p. 200 n. 1.

<sup>4</sup> "The Land of the Lamas" by W. W. Rockhill, p. 200.

<sup>5</sup> "The Land of the Lamas" by W. W. Rockhill p. 200.

<sup>6</sup> *Ibid.*, p. 146.



In another book of travels, Mr. Rockhill speaks thus of the above-named mode as observed by him :—

“The lower classes here, when saluting superiors, are in the habit of bending the knee very low, putting the right hand beside the right cheek and the left hand under the elbow of the right arm, at the same time sticking out the tongue.”<sup>1</sup> When they express immense pleasure, they loll out the tongues as far as they can.<sup>2</sup> Mr. Rockhill also refers to the mode of rubbing the foreheads. They kow-tow or bow three times and then crouching in front of each other make their heads touch.<sup>3</sup>

From the above accounts of the Tibetan modes of salutation, we gather, that the principal modes are the following :—

Summary of the modes.

1. The protruding of the tongue ;
2. Bending the head or making a bow ;
3. Scratching the head ;
4. Scratching the ear ;
5. Removing the cap ;
6. Pushing forward the ear, either the left or the right ;
7. Raising the thumbs of the hand with the fingers closed ;
8. Prostration ;
9. Remaining on the knees with the head inclined to the ground ;
10. Kissing one another ;
11. Rubbing the hip ;
12. Holding out both hands, palms uppermost ;
13. Bowing with raised shoulders ;
14. Bending the body slightly ;

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<sup>1</sup> “Diary of a Journey through Mongolia and Tibet in 1891 and 1892, p. 241.

<sup>2</sup> *Ibid.* p. 240.

<sup>3</sup> *Ibid.* p. 280.

15. Rubbing of foreheads.

16. Presentation of a scarf called *Khata* as a mark of politeness ;

17. Remittance of letters with scarfs attached to them.

At times, some of these modes are combined together and form one mode of salutation. At different places, at times, the same mode of salutation, for example, the protruding of the tongue, is a little varied. These different forms of salutations suggest to us several thoughts in connection with our known methods of salutation.

The first thing that draws our special attention, because we do not see the like of it in the salutations of other modern nations, is the method of thrusting out the tongue. According to Dr. Sven Hedin, they thrust out the tongue often, even in the midst of conversation as a kind of politeness.<sup>1</sup>

The main signification of the different modes.

One of the cruel ways of punishment in olden times, especially by tyrants and despots, was to cut off one's ears, nose and tongue and even the head. So, by this way of salutation, the person, who saluted, said, as it were, to the person whom he saluted, that his tongue, ears, nose, etc., were at his disposal, and that he may cut them off if he liked. Col. Waddell takes this form of salutation as an excellent example of self-surrender, referred to by Herbert Spencer, lying "at the bottom of many of our modern practices of salutation."

According to Dr. Sven Hedin<sup>2</sup> and M. L. De Milloué,<sup>3</sup> they at times scratched their heads and ears as symbols of salutation. What does this scratching signify ? I think the signification is the same as that of the above mode, viz.; the thrusting out of the tongue and the pushing forward of the ear. Dr. E. B. Tyler, in

Signification of scratching.

<sup>1</sup> Trans-Himalaya, Vol. I., pp. 284, 435.

<sup>2</sup> Trans-Himalaya ; Vol. I., p. 15.

<sup>3</sup> Bod-Youl ou Tibet (1906), p. 60.